EMBER 1954 50 CENTS

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magazine

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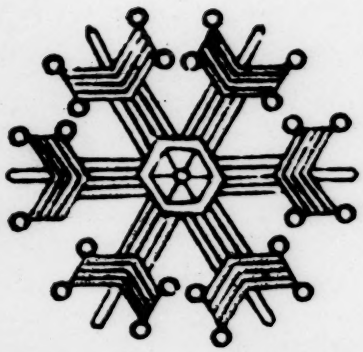

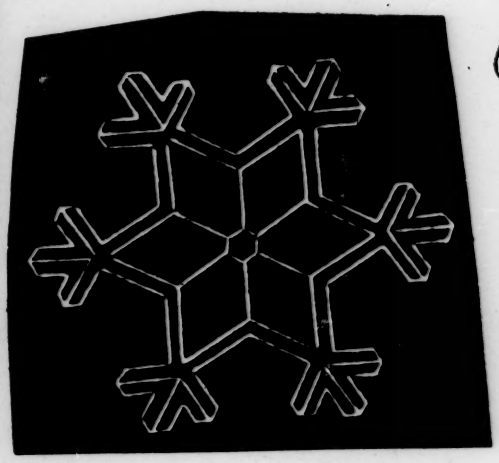

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God rest ye merry, dancers...

Yuletide Greetings from Capezio®

THE DANCER'S COBBLER SINCE 1887

NEWS of Dance and Dancers

N. Y. C. Ballet

"The Nutcracker" season at City Center has twice been extended, first to Dec. 5th and finally to Dec. 19. Changes in casting (necessitated primarily because of Tallchief's absence) have included: opening night, **Diana Adams** and **Andre Eglevsky** as the Sugar Plum Fairy and her Cavalier and later in the same roles: **Tanaquil LeClercq** and **Jacques d'Amboise**, and **Patricia Wilde** and **Nicholas Magallanes**. **William Dollar** is appearing as guest artist in the role of Herr Drosselmeyer. Other changes have been Diana Adams as Dew Drop and **Barbara Walczak** in the Spanish variation. Special afternoon program were given Nov. 4 and on Thanksgiving Day... Hershy Kay's music for "Western Symphony" will soon be released on record by VOX Productions with the N. Y. C. Ballet Orchestra, **Leon Barzin** conducting. The record will be accompanied by choreographic notes by **George Balanchine**.

Ear to the Ground

Jerome Robbins will go to Israel in behalf of the American Fund for Israel Institutions, to help direct and co-ordinate Inbal, Yeminite dance group which will be brought to the U. S. next year by S. Hurok. **Anna Sokolow** recently returned from working with the same group... **Inesita** performs with the Va. Symphony Orchestra Dec. 6-12 ... **Paul Draper** is scheduled for a program with the Phila. Little Orchestra Nov. 26.

Ann Hutchinson, currently confering with **Rudolf von Laban** in England has been asked to contribute to the special issue of England's Art Movement Publication to celebrate Laban's 75th birthday. The Dance Notation Bureau, which Miss Hutchinson heads, is compiling a scrapbook of its activities and accomplishments in the U. S. during its 15 years of existence as its part in honoring Laban.

The **Paul Szilard Ballet of New York** left for points east on Nov. 17, flying to Japan for engagements in Tokyo and three other Japanese cities. The tour will include appearances in Hongkong, Singapore, Manila and Honolulu. The company consisting of soloists, headed by **Colette Marchand** and **Milorad Miskovitch**, will be augmented by a Japanese corps de ballet of 24 during the Oriental engagement. The Szilard Ballet is slated for an American tour in 1955—U. S. representative is **Sam Lurie**.

Genoa, Italy announces its first International Dance Festival, to be held June 25 to Aug. 5, 1955. Scheduled so far are: **N. Y. C. Ballet**, the **Marquis de Cuevas Co.**, and the **Azuma Kabuki**. A number of American soloists and concert groups are being contacted. **Trudy Goth** is American representative... **Gilbert Reed**, choreographer of "The Shropshire Lad," expects to be out of the Army next Sept.

Paula Lloyd, who began her career with The Ballet Theatre in 1944, rejoins the company on its tour in Dayton, Ohio on Nov. 8. Miss Lloyd, recently a featured dancer in B'way's "On Your Toes," left that cast Nov. 6... Prominent theatre writer, **Oliver Sayler**, has begun work on a history of Ballet Theatre to be titled "Ballet is Theatre," to cover the company's first 15 years under **Lucia Chase** and **Oliver Smith**.

Alicia Markova left for Europe Nov. 13 to appear in concert in Lisbon and then goes to London for a new **John Taras** ballet to be incorporated in the famous Christmas children's play "Where the Rainbow Ends" in which **Anton Dolin** has a principal acting role. Markova returns for 5 appearances as guest artist at the Met in "Orpheus" in Feb. and Mar.

Mia Slavenska will be featured in the 20-minute ballet "Vittorio," choreographed by Zachary Solov and scheduled for the Met on Dec. 15.

Rumor among friends and press is that **Margot Fonteyn** has been married to **Roberto Arias**, son of the recently deposed president of Panama... **Nora Kaye** hosted a party on Oct. 23 in honor of **John Taras** who was en route to So. Am.

Emily Frankel and **Mark Ryder** have formed the Dance Drama Company, which they are managing and booking. The company's first tour, Feb. 14-Mar. 30, includes 42 one-night stands. **Anna Sokolow, Sophie Maslow** and **Charles Weidman** and possibly **Jerome Robbins** will choreograph dances for the group. Daily classes at the Ryder-Frankel N. Y. studio are taught by Ryder and Frankel, **Bill Miller and Jacqueline Sager**.

For those who have inquired about the lovely photo which appears on the DANCE Magazine advertisement in the Ballet Theatre souvenir program—**Alan Ludwig** was the photographer of the Silvermine Art Guild dance students.

Ram Gopal, returned to England mid-Nov., is with us in an acting role in "Purple Plains," soon to be released by United Artists.

Cultural Exchange

Jose Limon and Co. left Nov. 19 for a month of appearances in South America, the first attraction to be sent abroad under the sponsorship of the Internat'l Exchange program of ANTA (American Nat'l Theatre and Academy). Besides Jose Limon the group consists of guest artist **Pauline Koner, Betty Jones, Lucas Hoving, Lavina Nielsen, Alvin Schulman** and **Charles Czarny**.

The repertoire of 16 pieces was assembled in quick order. Mr. Limon takes a leave of absence from Juilliard while **Doris Rudko** and **Sevilla Fort** substitute for Mr. Limon at the Silvermine Guild in Norwalk, Conn.

People and Places

Iva Kitchell tours this season with two program innovations: she chooses her dances spontaneously each night from 26 numbers from her repertoire listed in the program; and also remains on stage throughout the performance doing coiffeur and costume changes in view of the audience. She plans a series of European concerts late spring... Nov.-Dec. 4th find **Ruthanna Boris** and **Frank Hobi** touring southern and New England towns on their Columbia Concerts tour... **Fred Berk** will be in charge of the 3rd annual Israel Folk Dance Competition at Hunter Coll. Feb. 6, 1955... **W. H. Stephen** having an exhibition of photographs of **Danilova** at the Kamin Dance Bookshop Nov. 15-29... England's **Baron** had an exhibition of his photographs arranged by The American Institute of Graphic Arts and Rinehart & Co., Nov. 3.

Les Ballets Negres, a new company of 6 dancers who are studying with **Maria Nevelska** (N.Y.C.) held an audition on Nov. 19 preparatory for their N. Y. debut at the 92nd St. "Y" next March.

Hurtado de Cordoba, originally scheduled for 4 weeks at the 48th St. Theatre, closed 2 weeks early . . . **Walter Terry** will be guest commentator at the N.Y. Public Library's Dec. 8th record concert devoted to the music used by the Diaghilev Co. in America. The concert, a free public event, is a feature of the Library's Diaghilev' Exhibit showing thru Dec.

A copy of DANCE Magazine was along on the historic flight made on Nov. 15 from Los Angeles to Copenhagen by the Scandinavian Airlines. The new route, which passed 780 miles from the Magnetic Pole, cut the usual trip down about 4 hours.

Goings On

An appeal has been made to increase the membership of the Friends of the City Center in the form of a letter from Helen Hayes.

BACKSTAGE
TV - B'WAY

Sono Osato will appear again in her 1948 success when "Ballet Ballads" comes to B'way in Feb. with a new ballet "Red Riding Hood Revisited" added as a fourth ballad — **Paul Godkin** will choreograph . . . "Shooting Gallery", is a symphonic documentary composed by Irving Szathmary who recently scored with his "Jazz Ballet" for **Sheila Bond** on the Ed Sullivan Show. Its subject is misuse and illegal sale of narcotics and the score was recently presented under the U.N. auspices throughout the U.S. with narration by Gary Cooper. Now Szathmary is looking for a choreographer to transform the work into a ballet. Contact him at 2 W. 67th St., N. Y. . . . **Velox and Yolanda** have finished most of the 39 15-minute TV-film shows they are planning to syndicate. Demonstrations and "mystery dance" contests are features of the new program . . . **George de Marlo & Jeri,** TV dance team who will be in CBS' own version of the spectaculars, are doing all choreography for MCA's six shows which use dancers — meanwhile they're doing personal appearances in Chicago during Dec. . . . Dancer-choreographer **Tao Strong** will choreograph the forthcoming B'way revue "Crackerjack" — she will also appear in the musical "Plain and Fancy" now in rehearsal.

At the recent party given by English TV actor Leslie Berrie, whose wife heads a ballet school in London, **Alicia Markova** had her signature analyzed by Dr. Jaks, the well known mentalist. He found the signature to be practically in the shape of a dancer . . . **Geoffrey Holder** and his Trinidad dancers, now rehearsing for the Dec. 23 opening of Truman Capote's musical "House of Flowers", will appear on the Gary Moore show over CBS-TV this winter . . . Agent Bret Adams of the Dan Hollywood office (101 W. 55 St., N.Y.C.) is looking for male and female dancers, young fresh faces for some big industrial shows he is casting in Dec. . . . **Lynda Lynch,** dancer in "The Pajama Game" and a pupil of Ray Bolger, got so much publicity through her father's helping hand — he's Fred Lynch, publicist of Radio City Music Hall — the regular press agents of the show got worried . . . Music and sound effects of the **Jose Greco Co.** now available on record . . . Vernon Duke is writing a new ballet score "Girls' Dormitory" for **David Lichine** and Ballet Theatre . . .

Everybody is looking for dancers of the chorus type: MCA (Harry Bloom, PL 9-7500 — Donald Saddler, choreo.) . . . Ira Eaker at Show Business publication (JU 6-6900) . . . Jack Lewis (PL 7-0412) . . . Jack Montgomery (CI 5-9394) . . . some are for European clubs and lines . . .

New B'way Shows

Michael Abbott's "Kaleidoscope", a revue early Feb. (EL 5-0135) . . . Milton Bender's "Saddle and Go", a musical, rehearsal Dec. (JU 6-2244); **Bill Dollar** is choreographer . . . Gen Genovese's "Hot Rock" a musical, rehearsal in Jan., looking for versatile people (CI 7-3742); **Fred Kelly** will do the dances . . . Alfred de Liagre's revue "It's About Time" planned for spring (PE 6-6678) . . . **Herbert Harper** will choreograph Edward de Velde's negro musical "Black Cotton" (JU 2-2300) . . . and **Hanya Holm** to do Gala Ebin's "Dilly", a musical by Vernon Duke (Ebin at TR 7-6657) . . . Coming in during Dec. is the Charles Gaynor revue, "Between Friends" . . . Dec. 29 is the opening date for "Silk Stockings", with **Eugene Loring** as choreographer . . . **Margo** and **Gower Champion** will bring in "Three For Tonight" towards the end of the year . . . Russell Janney's operetta, "Frontier Americana" is now ready for rehearsals (VA 6-1349) . . . Polan Bank's musical, "If I Were Queen" (CO 5-1034) getting ready . . . "Plain and Fancy", Dick Kollmar's new musical, opens Jan. 20th; **Helen Tamiris** choreo. (RE 7-0195) . . . **Michael Kidd** to choreograph "Delilah" to be produced in the spring by Oscar Lerman (WI 7-6270) . . . Dick Mardus, well known publicist (VA 6-0492), plans a cavalcade called "The Street of Make-Believe" . . . Earl Peed's "The Saturday Bus" may still need dancers (PL 7-3726) . . . "Sandhog" opens Nov. 23 at the Phoenix Theatre for a limited run . . . Monte Proser planning a club revue for his new "La Vie". He lives at the Beverly Hotel . . . **Jack Cole** doing dances for Robert Radnitz' musical "Cindy and Sam" (CI 6-1663) . . . David Tihmar will choreograph for Leonard Sillman's musical "Serena Blandish" (BR 9-9727) . . . **Vincent Estrada** did the dances for the French revue "Hello Paree" coming to B'way in late December.

Hans Holzer

(continued from page 3)

Members (according to the 5, 10, 25 dol fee) are sent "Center" magazine and re corded special privileges such as attend ance at rehearsals, etc. . . . The U. S. In formation Agency film, "Dance to Freedom" which documents the escape from Commu nist rule of **Nora Kovach** and **Istvan Rabe sky,** is now being translated into many languages for overseas uses . . . A 12 inch long-playing record featuring the sounds of **Carola Goya's** heel beats, hand clapping and castenets, assisted by singers, guitar and piano has recently been released on the "Madrid" trademark . . . A meeting of the temporary committee for the formation of a **Folk Festival Council** was held Nov. 18 at Columbia U. with the Ukranian Club of Co lumbia as host. The purpose of the Council is to further interest and participation in folk culture.

Members of the **Berlioz Society,** founded Dec. 1953, travelled to Phila. to see the Ballet Russe's premiere performance of "Harold in Italy" done to the Berlioz score.

Lou Maury, arranger for Stepping Tone Records, has been named musical director for Helen Traubel . . . **Miriam Marmein** left Sept. 1 for a tour of 96 engagements as far west as Montana. Besides her usual concert program, her repertoire includes a Biblical Motion Drama and a Young People's program . . . The **Ballet Society of Memphis** presents a program of 8 dance films on Nov. 30 . . .

TV Specials

John Butler, one of television's busiest and most interesting choreographers, is preparing a ten-minute ballet for NBC-TV's "Adventure" to a score of ancient instruments commissioned from Samuel Barber, for Nov. 28 presentation. On the 19th of Dec. "Amahl and the Night Visitors" appears again on the Hallmark program; on Dec. 25th. The Longine Hour presents a Butler Christmas ballet and on Dec. 26 for "Omnibus" a special production of "The Merry Widow."

Many Lands Represented

To celebrate the 9th anniversary of the official founding of the U.N., a program of 3 musical dramas with dancing were presented Oct. 24 at Carnegie Hall . . . On Oct. 30, artists from India, Indonesia, Burma, the Philippines and Thailand presented Dances of South East Asia in aid of India Flood Relief, sponsored by the Southeast Asia Assoc., Inc. at Carnegie Hall . . . "The World of Dance" series at the B'klyn Academy was opened Nov. 3 by **Priyagopal** & Group in dances of Manipur . . . **Fred Berk** presented a program of Israeli dances Nov. 5 at Cooper Union as part of the free adult education curricula . . . A Cambodian Fairy tale "Kum-A-Long With Mara" was given at the 92nd St. "Y" by **Mara** and Group Nov. 7—star performer was a 36-foot dragon! . . . **Letitia**

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...y was another performer on the Cooper ...ion Adult Educ. series with a program ...f Hindu and Indonesian dances Nov. 12 ... **Sahomi Tachibana** & Co. appear in a ...rogram of "Dances of Japan" at the 92nd St. "Y" Dec. 26. The 6 dances will have ...ettings by Clay Lancaster . . . **Carola Goya and Matteo** will present their "Dance Travelogue thru Spain," with nine ...ew dances on Jan. 3 at the 92nd St. "Y". ... If you are interested in information of ...my kind about the Brazilian dance world, ...ncluding what the chances of work are, ...tc., write Ballet da Juventude, Praia do ...lamingo, 132, Rio de Janeiro, Brasil . . .

...oung Dancer Note

We regret that the cut-out ballerina ...romised for this issue of the Young Dancer ...ection has been crowded out by the other Christmas goodies. It wasn't that we ...ouldn't but that we couldn't.

...ssociations

The **New York Society** held a Nov. 14 ...eeting at the Hotel Astor . . **D. M. of ...alif.** met Nov. 7 with faculty members **...tanley Kahn,** Tap; **Dart Tinkham** ball-...oom; **Jean Pfeifer,** musical comedy ballet ... The **DM of Mich.** holds its 44th one-...ay convention Nov. 21 with **Gerald Cum-...ins, Gene Rollins, Richard Errington, Don ...ymes** and **Bill Cassidy** teaching . . . **Jack ...tanly Day** was held at the La. Assoc. of ...M on Oct. 31. Mr. Stanly also teaches at ...e Pittsburgh DM Nov. 14 and for the Fla. ...hapter Nov. 27 & 28.

... Error

It is with regret that we note the absence ...f two photo credits in the November issue: ...n pg. 36, both the pictures were obtained ...rough the courtesy of the N. Y. Public ...brary as was the lower picture on pg. 38. ...must also be corrected that the reproduced ...rogram which appeared with the Oct. ...Emeralda" article was from the Harvard ...heatre Collection.

...round the Country

Bebe Alpert Groos of the Phila. Dance ...heatre, who has just had a baby boy, ...aves for Calif. soon where she intends to ...pen a dance school. **Audrey Golub** of N. Y. ... a recent addition to the Phila. Dance ...heatre Co. . . . During Oct. and Nov. the ...troit Public Library presented three differ-...nt dance film programs including film ...assics in ballet, modern, ethnic theatrical ...nd social dancing . . . The year's first pro-...am of the Dayton (Ohio) Dance Guild, ...ov. 6, presented the Children's Ballet Co. ...nd the Dayton Theatre Dance Group in ...nces choreographed by **Josephine ...hwarz.**

Indian dancers **Shivaram** and **Jamaki** con-...uded a series of 22 concerts in Calif. on ...ct. 16 and began their eastern tour Oct. 25, ...anged by their impresario and narrator **...uise Lightfoot** . . . The latest Folk and ...uare Dance Bulletin issued from Ed ...emer's Folk Shop in S. F. featured the ...utine for "Anniversary Waltz" . . .

In the Schools

Harjis Plucis of Sadler's Wells Ballet is teaching during Nov. at the Academy of Ballet, San Francisco . . . 7 members of Dolin's Festival Ballet were Nov. visitors to the **Ellis-DuBoulay** senior ballet classes in Chicago . . . 17 year old **Helen McLaughlin** recently joined Chicago's Lyric Grand Opera Ballet. Still another **Gladys Hight** student, **Joan Clifcorn** appeared on the Oct. 30 "Step Lightly" TV program . . . At the **Lera Rae** Dance Studio in Dayton, Ohio, special teachers' classes in the Cecchetti method have been resumed under the instruction of **Jack Bickle** of Windsor, Canada. Students from the school are repeating last year's ballet "The Happy Prince" for public schools . . . The first of the Dance Study Tours under the direction of Sita Adventure Trails, Inc. and sponsored by the **Marjorie Hall** School of Dancing, Santa Maria, Calif., reported to have been a great success, included classes with famous teachers in England, sightseeing in Germany, Austria, Italy and Switzerland and daily practice to and fro on the boat . . . **The Gene Stockwell** Schools of Dance, (Okla. City) which recently opened 20 branch studios, puts out a weekly sheet of school news, etc., called "You Name It" . . . N. Y.'s **Jack Stanly** is conducting special classes for teachers and students at the **Helen Nickolson** Studio of Dance, Washington, D. C. . . . **Martha Nishitani** opened her new Seattle, Washington modern dance studio on Oct. 31 — winter term from Nov. 1—Jan 22 . . . **Leonard Boucher** and **Helene Mladova** recently arrived from England to head the faculty of the new Kugler Ballet Studio in Minneapolis, Minn. . . . The Okla. Coll. for Women dance students and Dance Company presented a program of original dances on Nov. 8 under the direction of its new dep't head. **Olga Balasenowich.** Miss Balasenowich recently attended the Southwest Theatre Conference in New Orleans . . . **Alfred Brook** conducted a master class in modern dance on Nov. 15 for students of Wellesley College, where **Gwen Stose** is dance instructor . . . **Beatrice Krievna** who recently registered 300 students at her Rochester, N. Y. studio, appeared with the Rochester Civic Orchestra Nov. 27 . . . **Giselle MacKenzie** of TV's "Hit Parade" is studying tap with **Jack Stanly. Elna Laun,** assisted by **Sandra Devlin,** is currently teaching modern jazz at the same studio . . . **Jon Gregory** of the Ballet Arts faculty has gone to Switzerland to assist with the film "William Tell" starring Errol Flynn. He will return to Ballet Arts in Jan. . . . Celebrating with a gala party, **Mme. Olga Tarasova** and **Orest Sergievsky** have opened a joint studio at 265 West 54th St. . . . Mme Tarasova choreographed "Abracadabra" for the Old Greenwich Playhouse Nov. 5.

. Students from **Galina Deinitsin's** B'klyn ballet studio danced at N. Y.'s recent Women's International Exposition (Nov. 1-7) . . . The former Katherine Dunham Studios have recently been taken over by **Don Avalon.** . . . Open to the public: **Fritzie Ginder** directs a folk dance evening there every Friday night and every Sat. night **Miss Emanuel** of the Roland Wingfield School, conducts a social dance evening. Practice and rehearsal space available. . . . A special feature of the **Albert Butler** School is an afternoon class for women emphasizing dance-slimming and posture . . . The first Nat'l Conference on Creative Teaching of Dance to Children is planned for Jan. 2 at the 92nd St. YM-YWHA. **Virginia Tanner** will be principal guest teacher . . . The Reno (Nev.) Ballet Arts Academy presents its annual production of "The Nutcracker" at Reno Little Theatre, Dec. 18 & 19.

Chicago News

Chicago Dance Council's initial affair this season was an engrossing exposition of the man's role in dance. Six male dancers spoke about and illustrated as many types of dance: **Jose Castro** did Spanish dance; **Vernon Duncan** and his group did Afro-Cuban; **Charles Grass** gave an illustrated history of tap dance; **Jim Smith** did modern dance and **Steve Primus** gave partnering techniques for which **Bonnie Black** assisted in the pas de deux from "Coppelia". **Gary Roberts** traced the stages through which a choreographer might pass in his growth to artistic maturity.

Alexandra Danilova and ensemble did well in their mid-Oct. Orchestra Hall performance. Danilova is looking well, dancing gaily and making her large following extremely happy. **Moscelyn Larkin** and **Roman Jasinsky** are worthy assisting artists and **Michael Maule,** who choreographed two pieces, shows marked growth as a first-rate soloist.

Jean Leon Destine and group provided one of the season's most exciting evenings on his Oct. 20 benefit for the United Negro College Fund. For one, **Shauwneequa Baker** made a terrific impression in an Afro-Haitian dance. Vernon Duncan was master of ceremonies.

Talking of terrific impressions, **Patricia Wilde** did just that in her appearance in "Traviata" with Chicago's new opera company. Choreographer **Ruth Page** arranged a waltz pas de deux that gave Miss Wilde a chance to do the beats and jumps at which she excels. Partner **Kenneth Johnson,** supported the ballerina admirably with a minimum of rehearsing, and also did well in his own tours de force. It was a gala evening off-stage too for **Anton Dolin, John Gilpin** and other members of London's Festival Ballet, passing through town dropped in. Miss Page

(over)

also choreographed a colorful gypsy dance for the excellent group that make up the present opera ballet. The boys in particular had a chance to show their ability.

David Tihmar, who was responsible for the entire staging of the new Olsen and Johnson revue, did a particularly clever job satirizing television dance.

The Stone-Camryn Ballet appears on the St. Paul Lyceum series in Chicago on Dec. 8 . . . **Louis Kloepper**, of the Wisconsin dance department, was to conduct a master lesson and symposium for the Chicago Dance Council at the U. of Chicago on Nov. 13. *Ann Barzel*

London Dateline

Richard Buckle's Diaghilev Exhibition, which was one of the major attractions of the Edinburgh Festival this year, came to London on November 2nd, sponsored by The Observer newspaper, of which Richard Buckle is ballet critic. The London exhibition was housed at Forbes House, a huge Edwardian mansion near Hyde Park Corner, and Buckle once again had the assistance of Leonard Rosoman of the Edinburgh College of Art to transform the almost derelict interior into a veritable palace of the Sleeping Beauty. All the treasures from Edinburgh were once again on display with about one hundred new exhibits and fashion tableaux to illustrate the influence of the ballet on women's fashions—with genuine Poiret and Vionnet dresses brought from a Paris museum for the purpose. The exhibition was launched with a gigantic and hugely successful evening party and has drawn crowds of visitors every day. The exhibition has attracted not only balletomanes, dancers, artists and musicians but hundreds of ordinary people to whom the name Diaghilev had hitherto meant very little. These people, who wandered in for the first time in a spirit of curiosity, returned again and again. The great hall, with its blazing log fires, which was reached at the end of the exhibition was dominated at one end by a tableau of the sleeping beauty at the head of the great staircase and at the other by a vista of the forest surrounding the "castle," with huntsmen sleeping on their horses.

The Diaghilev Exhibition would have overshadowed most ballet and dance activities at any time of the year, but in November there were few counter-attractions. A Japanese dance company directed by **Miho Hanayagui** visited the Princess Theatre but attracted only mild interest. (This troupe has no connection with the Kabuki dancers who are to visit London next year.) . . . **Ballet Rambert** danced one act of "Giselle" (with **Beryl Goldwyn** and **Alexander Bennett**) as a curtainraiser to Ingrid Bergman in "Joan of Arc at the Stake" and also participated in Rossellini's production of the Honneger work, but the whole entertainment met with a poor reception from the critics. Cole Porter's "Can Can" arrived at the Coliseum, with **Gillian Lynne** as leading dancer, but made no great impression.

The **Sadler's Wells Ballet**, after a mixed press in Paris, went on to enjoy great triumphs throughout Italy and were honoured in Rome by being received by the Pope. At home, it was announced that in future the Covent Garden Opera Company will have its own ballet company of twelve dancers, instead of borrowing dancers ,as before, from the Sadler's Wells school. **Harold Turner** has been appointed ballet master, with **Judy Laraman** as his assistant.

Richard Arnell's ballet "Punch and the Child" will at last be seen in England. It is to be produced for Children's Television by **Kenneth Macmillan** at the end of November . . . Ballerina **Mona Inglesby**, formerly director and moving spirit of the new disbanded International Ballet, is the mother of a son, Peter Charles. Her husband is Major E. G. Derrington.

Alicia Markova and **Anton Dolin** are to appear together again in London during the Christmas season when they will both be seen in the children's play "Where the Rainbow Ends" at the Royal Festival Hall. *Mary Clarke*

Latin American Report

ARGENTINE: For the first time in many years the Teatro Colon has no spring season. A large repertoire is, however, being rehearsed, probably for presentation in Mar del Plata. — The stars of this company gave a recital at the Teatro Ateneo, in which **Maria Ruanova**, **Wassil Tupine** and **Jose Neglia** distinguished themselves. Neglia danced Bartok's "Allegro Barbaro" with choreography created especially for him by **Miloss** . . . **Katherine Dunham's** successful season in Buenos Aires continues . . . **Ballet Alicia Alonso** returned after dancing in Montevideo. *Fernando Emery*

CHILE: **The Sulima Classical Ballet** gave several performances this month of their "Bach Concerto", "Las Tres Pascualas", "Swan Lake" and also their premiere of "Polovtsian Dances." It appears highly probable that in 1955 this company will become Santiago's Municipal Ballet and receive a grant from the City Council. This official recognition will have been well earned through five years of hard work against heavy financial odds.

Hans Ehrmann-Ewart

PERU: The annual season of the Asociacion de Artistas Aficionados (AAA) opened Oct. 21st with guest-artists **Nathalie Clare**, **Tatiana Grantzeva**, **Oleg Tupine** and **George Zoritch**. Of these, Grantzeva did nothing to change the impression created by her performances last year and Zoritch showed little solid technique capacity as an artist. In the "Black Sw pas de deux, for instance, which t danced together, the music was mutila and the choreography simplified to cla room level. Nathalie Clare reached higher level and Tupine was, on whole, very efficient.

An unfortunate aspect of this sea is that the AAA has apparently not realized that the presentation of gu artists of relative importance is not, itself, a way of creating a national ball The corps de ballet presented by artis director and choreographer **Dimitri Ros** clearly showed its improvisational natu This was painfully obvious, particula in "Sylphides" and "Swan Lake".

Unless a corps de ballet and nation dancers are seriously prepared during th year, the use of these seasons, from th point of view of Peruvian ballet, is on very relative. It remains to be seen next year will at last bring improvement in this respect. *Julio Castro France*

URUGUAY: **Ballet Alicia Alonso's** seas in Montevideo was exceptionally succes ful and had to be prolonged an extra week. This, inspite of the Teatro Artigas which is—to say the least—inadequate for the presentation of a ballet company. (*H.E.E.*) *"Ballet"*

Paris News

For the first time since its founding in 1669, the Paris Opera has received a foreign national ballet company. While the foremost company of France appeared at Covent Garden, **Sadler's Wells** offered four different programs at the Opera.

"The Sleeping Beauty", known in France only from such excerpts as the "Bluebird Pas de Deux", and "Aurora's Wedding", seemed to French audiences a little dull because of the long scenes of pantomime, the parading, and above all the severe colors of the decor and outmoded costumes. One must, however, praise without reservation, the scrupulous fidelity of this version to Marius Petipa's original work, the acting of **Frederick Ashton** as the Fairy Carabosse, and the sculptured beauty of **Svetlana Beriosova** as the Lilac Fairy. But the greatest triumph was **Margot Fonteyn's** exquisite and gentle Aurora . . . "Les Patineurs," is an unpretentious divertissement by Frederick Ashton in which **Rowena Jackson** valiantly performs a series of fouettes . . . The lack of individuality in the corps de ballet, very acceptable in ensemble movements, does not lend itself very well to "Mam'selle Angot", a work which joins **Leonide Massine**, **Andre Derain** and **Charles Lecoq**.

In contrast to these light works are the pseudo-classic "Tiresias" and "Daphnis and Chloe". The Ravel score for the latter does not readily lend itself to the athletic

(*continued on page* 81)

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LOOKING AT TELEVISION

WITH ANN BARZEL

Next to an all-dance program what the dance audience wants of television is advance information on when dance will be featured. DANCE Magazine has looked into the matter and found that in most cases, notices of bookings do not come far enough in advance to be of practical use in a monthly.

Scanning your local TV listings will help you get a line on most programs. There is the sad fact that program makers often fail to appreciate the importance of the dancers they have scheduled and they do not list them. For instance, the official listing for the Nov. 4 Home Show (NBC) mentioned a talk on winterizing your car, an interview with a home-body, and chitchat of fashion and cookery. But nary a word about Diana Adams and Andre Eglevsky who were to do the *Nutcracker* pas de deux. You either caught it accidentally or missed it.

Variety shows, Spectaculars and music programs are most likely to have some dancing. Usually you have to take an awful lot of vocalization for one smidge of dance. In answer to many inquiries, here are the most likely dance spots on the networks. Sundays — Omnibus (CBS), Toast of the Town (CBS), Comedy Hour (NBC), Fred Waring Show (CBS); Mondays — Sid Caesar Hour (NBC), Firestone Hour (ABC); Tuesdays — Red Skelton Show (CBS), Milton Berle or Martha Raye Shows (NBC), Wednesdays — Liberace (Dumont); Thursdays — Jane Froman (CBS); Fridays — Ray Bolger (ABC); Saturdays — Jackie Gleason (CBS), Imogene Coca (NBC), Your Hit Parade (NBC). I hear the Home and the Robert Q. Lewis daily daytime shows often feature dancers, but not when I can look.

Ray Bolger is back on ABC Friday nights with a slightly modified format. Somebody seems to have thought he needed more of a story-line and they have shackled him with romance and a sweet young thing. It is much too bland and normal a state of affairs for one of the most delightful zanies of our time. The Oct. 22 show, concerned with a teen-ager with a mad crush on Ray, had plenty of jitterbug stuff. First there was the Hot Rod Huddle. The bobby-soxer was rather run-of-the-mill to Bolger's terrific hoofing. More imaginative was a daydream of Life with Raymond Wallace. It started with a jitterbug wedding and proceeded to agreeably fantastic situations. On Nov. 5 a bit of ballet crept in, but it was not on a level worthy of our boy. As artist Ray painted in his Paris studio the ballet-girl subject (Sylvia Lewis) stepped out of her frame and did some dancing-school steps to the Pizzicatto from *Sylvia and Amaryllis*. It was all on half-toe and too near the stuff comedians burlesque. Miss Lewis made up for it the following week by dancing a lovely ballet number with Ray in an illusion of spaciousness reminiscent of Your Hit Parade. (Sylvia Lewis and Maurice Kelly are listed as assistant choreographers.)

Your Hit Parade, with Tony Charmoli's contributions is back on NBC. The show is almost as old as commercial television and choreographer Charmoli is as well versed in the technique of TV dance as anyone in the business. His originality rating is high and his numbers are the most spacious on the air. His staging includes vistas. There is rarely the feeling that he is cramping his six dancers into 21 inches of space. And speaking of his group, this year they are without exception excellent dancers, probably the best of television's regularly employed.

The variety Charmoli can give a hit song is illustrated in the frequently produced *High and Mighty*. On the opening program *High and Mighty* accompanied a moody dance set among barren cliffs. As the song remained on the Parade on Sept. 18 the *High and Mighty* milieu was the top of the Empire State Building where Virginia Conwell danced beautifully with a nice boy who had followed her up on the elevator. On Oct. 23, *High and Mighty* was the attitude of a Spanish toreador who dallied with a gypsy girl then left her for higher things.

Renée Jeanmaire in *Follies of Suzy* (NBC-Oct. 23) did a number of dances, but Rod Alexander's choreography did not fit her saucy continental soubrette style nor her classic-clean technique. Jeanmaire is basically a well-schooled ballet dancer with a beautiful turn-out and the elegance of posture that can be adapted to the pert and passionate, to the realism and surrealism of Roland Petit, but it is not for racy, energetic, modern-jazz. Her turned-out strut in the collegiate *Driving Me Crazy* number had a ballet-accent and in the *Moaning Low* dance there was no conviction in her imitation of the frantic movements. It was not she who looked wrong, one doubted the logic of the jazz movements. They looked silly.

Not all of Alexander's choreography was a loss. His final Maxixe with Jeanmaire was a slick success. Jeanmaire was delightful in her series of imitations. She imitated a fish, a bird, a frog, a train, a top, a worm.

Rod Alexander set his jazz more successfully in a Paris atmosphere for Max Liebman's *Fanfare* on Nov. 7. The spectacular opened with six gendarmes and six chic nursemaids cavorting in the Place de la Concorde. The gendarmes jumped over the prams, American athlete style, and the girls shook their shoulders, American jazz style — but having been trained or inured to these things, on them it looked right. The finale of *Fanfare* was a big production number to Alexander's Ragtime Band. This time the boys' handicap had been increased and they hurdled pianos to good effect.

Panama Hattie on Nov. 10 had choreography by Dick and Edith Barstow, but it was kept pretty well in the background. It looked very interesting at points and we wished for X-Ray eyesight to see through star Ethel Merman's enlarged vocal apparatus to the choreographics beyond.

On Oct. 24 *Revenge with Music*, the Dietz and Schwartz operetta version of *The Three-Cornered Hat*, had some old-fashioned operatic dancing — wide skirts, tambourines and kisses on the cheek. There was also some California-Spanish dancing — a product as synthetic as California-Spanish architecture. The choreography was by Al White.

Much better Spanish dancing was presented on Sid Caesar's Oct. 25 show. Choreographer Boris Runanine staged a macabre bullfight ballet. The unbilled, very intense young man who led the group was pretty wonderful.

Choreography for television is full of problems and is understandably vulnerable. It is a much easier dance chore to do your own act on the air. Francois and Giselle Szony did theirs again on Oct. 31 and looked better than ever. On Oct. 24 Carol Haney and two unbilled lads (one of them Peter Gennaro) did another hot number from *Pajama Game*.

Amateur programs usually bring out the worst in dancers, but there can be exceptions — viz: the engaging young man who hoofed debonairly on Soldier Parade on Nov. 8. I'm remembering the name of Pfc. Kenneth Berry. He should be heard from again.

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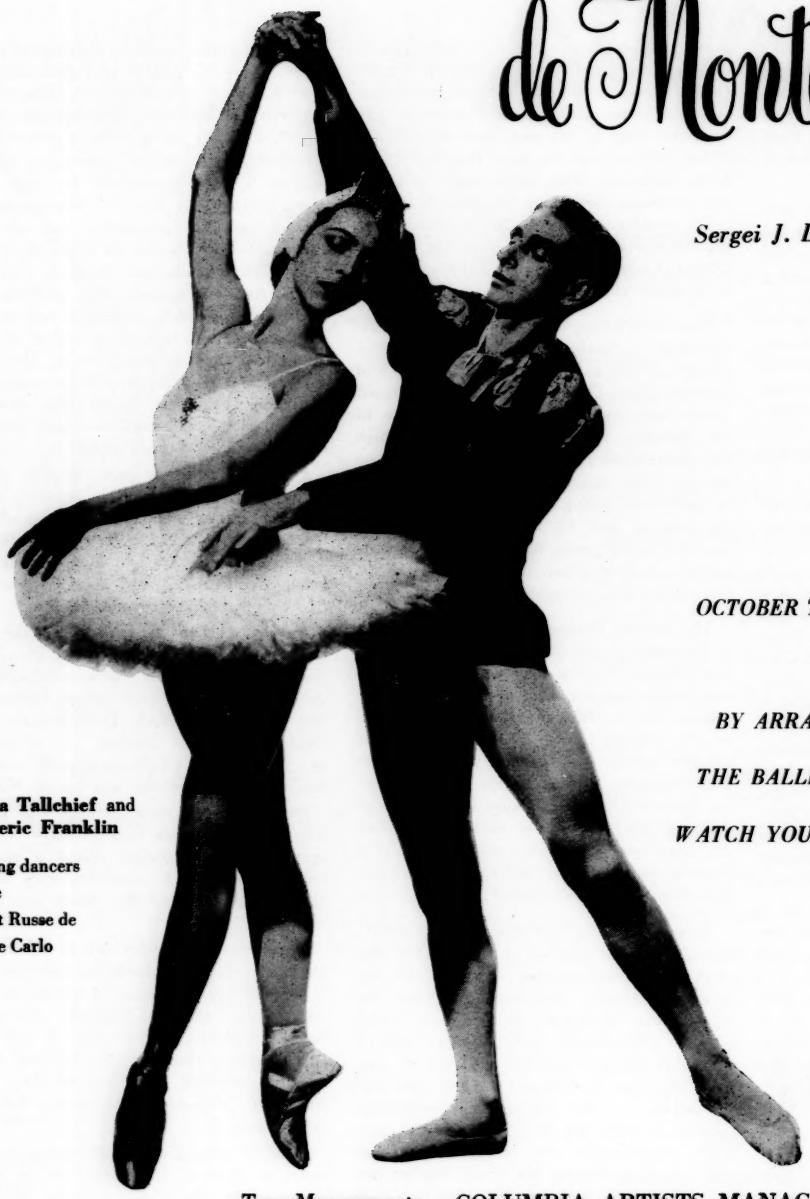

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DANCE IN THE MOVIES

BY LEO LERMAN

Woe is the first word which occurs to me as I sit here considering this month's dance in the movies. And woe is the specific descriptive word for what I feel because the little which is of sufficient importance to report upon is woefully little. The pre-holiday air is full of movie dance promises, but November was full of disappointments. There was *White Christmas*. We had waited for it for almost two years. Then we saw it. We saw the dances by Robert Alton, the elaborate, expensive cast headed by Vera-Ellen, Rosemary Clooney, Bing Crosby and Danny Kaye.

Vera-Ellen is, as we all know, a dancer of considerable agility. Danny Kaye, as we also all know, is a comedian capable of dance virtuosity in the satiric vein. He is also a pretty neat hoofer who can create a lively, happy vaudeville-dance mood. And that's true of Mr. Crosby: he hoofs as gaily as anyone in show biz. Rosemary Clooney foots it a bit, her keen sense of rhythm and her musicality making her seem more of a professional dancer than she is. Robert Alton has, over the years, demonstrated that he can make musicals, both on the screen and on the stage, more lively, more beautiful, more amusing and even more musical by his expert choreographics. In that giddy borderland between "Choreography by . . ." and "Dances by . . ." Alton has been consistently a most prolific and inventive dance mind. You would never know this by viewing *White Christmas*. It is ninety-nine percent awful, almost totally dreary.

The only alleviation of the general boredom of sitting through this longish, "lavish" punishment is when, for a minute or two, Danny Kaye and a group of dancers spoof the modern idiom. This Kaye is a very funny man when he has something to be funny about: the foot dance is as perfect for him as was the narrative ballet he ridiculed in *Knock on Wood*. The other bright dance spot in *White Christmas* comes during one of the earlier portions of a duo danced by Vera-Ellen and Danny Kaye. This is sort of reminiscent of those good old Ginger Rogers-Fred Astaire numbers, but in *White Christmas* it is a snare and delusion, leading you on to the rest of the movie.

About Vera-Ellen's dancing: she does the most she can with the material in hand — she has become brittle thin, and we wonder whether any dancer should permit herself to achieve this degree of emaciation. Despite her almost-not-there appearance, her taps are articulated cleanly, she twirls and whirls and leaps with neat dispatch, albeit without much humor. And that's about it for *White Christmas* which will doubtlessly make a fortune, but not because of the dance in it . . . Oh yes, during the ugly finale a group of toe-dancing, simpering little girls come on and attitudinize, looking like the worst excesses of the phoniest dancing schools. It then occurred to us that perhaps all of the dance in *White Christmas* is a costly, pretentious, vulgar joke. But this, we realize, is only wishful thinking: the fact remains that currently two of the most boring words in the English language are "White Christmas."

Then there was a twenty-minute short, *Jazz Dance*. It is billed as a "sensational authentic jazz documentary." Young producer-director Roger Tilton presents it, and it managed to make both the Venice and the Edinburgh film festivals. This flicker is a filmization of what actually goes on down at the Central Plaza Dance Hall, near Astor Place in New York when "name" musicians and about five hundred patrons get together. The musicians beat it out: the patrons gyrate, slide, whirl, twirl, hop, bounce . . . and some dance solo or in couples. Everyone also marches. It is not within our province in this limited space to criticize technical matters of lighting, processing: let it suffice to note that Mr. Tilton has attempted to create a movie form in which this type of 'social' dance can be shown to a wide public. *Jazz Dance* reminds me of the sort of documentary brought back by movie makers avid to show us life in jungle deeps. This is not a criticism of this attempt at movie-making but rather of the results.

As a study in crowd pathlogy, it is brutally fascinating, but as a movie showing dance . . . the young people working away down in the Central Plaza Dance Hall do not ever seem to exhibit the variety, the rhythmic intelligence, the sheer natural dance abilities we once enjoyed up at the Savoy or down at the Stuyvesant Casino when Bunk Johnson and his men played jazz there. *Jazz Dance* rouses strong reaction. We have viewed it twice — once at a screening, once during its run at the Plaza Theatre in Manhattan. The latter time, some of the audience felt so intensely about it that they hissed and booed. We must also report that there are those who vociferously admire it. We do not. No artful movie-making nor intellectualization can make what we see on the screen during *Jazz Dance* seem less sordid, or more than extremely degenerated rudimentary movement to jazz music.

ODD NOTES: The current number of British film quarterly, *Sight and Sound*, has a six page picture-and-caption feature titled *Song and Dance*. This gives a shrewd backward glance at film musicals from *Gold Diggers of 1933* to recently issued *Seven Brides for Seven Brothers*. Accompanying captions present a succinct history of this branch of movie-making. The feature is valuable to all those interested in movie dance, also to those who love old movies . . . Promised and even hoped for around these holiday times: *Deep in My Heart, No Business Like Show Business, The Country Girl, Athena*. All of these should be of importance to the dance-minded. And incidentally: they waltz in *Désirée*, (Jean Simmons teaches Marlon Brando) but the curiosity here is that the teaching is done to a tune played upon a delightful music box supposedly once owned by Marie Antoinette. But La Reine's box seems to play the prettiest of early nineteenth century waltzes. Maybe Napoleon-Brando had it reconditioned and brought up to his date.

THE END

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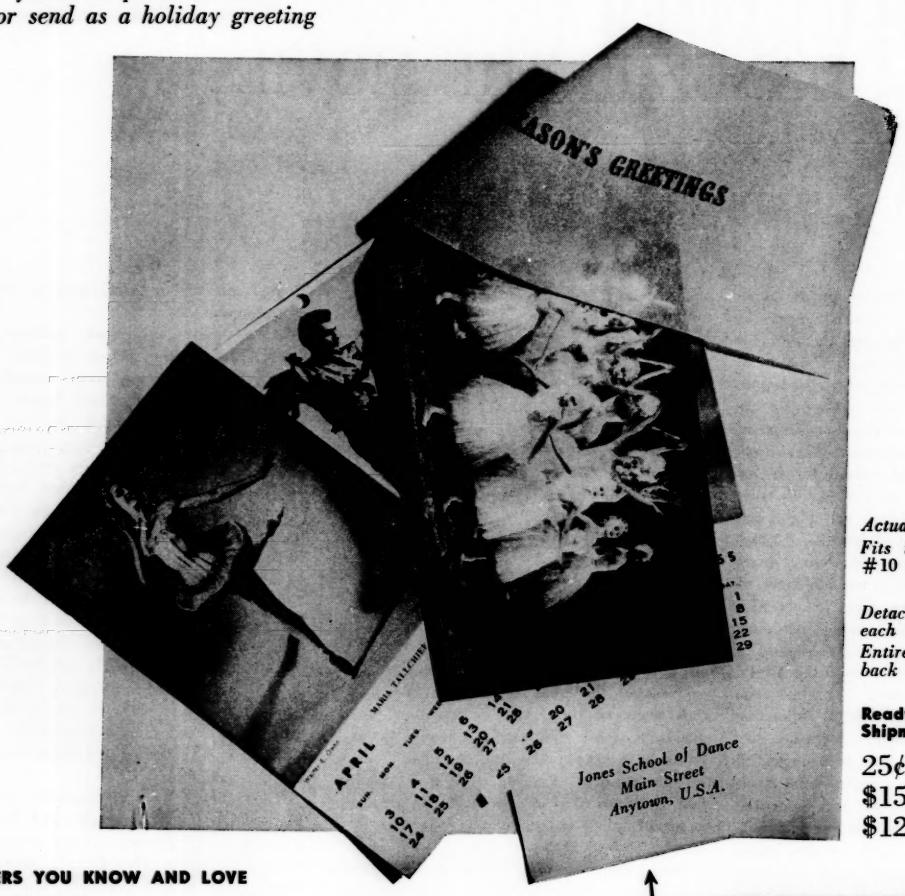

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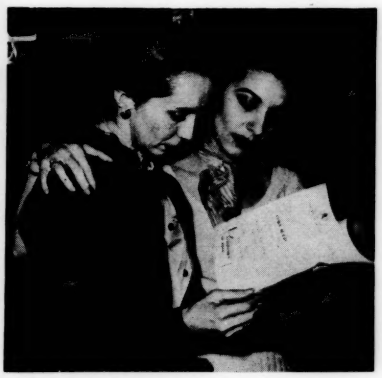
till Dec. 19	**N. Y. C. Ballet**	in "The Nutcracker" City Center
Dec. 1	**Caribbiana**	B'klyn Academy; 8:30 p.m.
Dec. 5	**Bennington Dance Recital**	92nd St. YM-YWHA; 2:40 p.m.
Dec. 8	**Merce Cunningham & Co.**	B'klyn Academy; 8:30 p.m.
Dec. 12	**Merry-Go-Rounders**	92nd St. YM-YWHA; 3:30 p.m.
Dec. 12	**N. Y. Ballet Club**	Speaker: Valerie Bettis Theatre Studio of the Dance; 3:00 p.m.
Dec. 18 & 19	**L'Histoire du Soldat & Lyric Suite:**	choreo: Anna Sokolow 92nd St. YM-YWHA; 8:40 p.m.
Dec. 19	**Dance Laboratory Series**	Walter Terry Interviews George Balanchine 92nd St. YM-YWHA; 2:40 p.m.
Dec. 26	**Sahomi Tachibana**	92nd St. YM-YWHA; 2:40 p.m.



Concluding a 4-month tour of South Africa, Ballet Alicia Alonso returned to Buenos Aires for 7 special performances at the invitation of the government. Here Alonso (right) reads through the pages of DANCE Magazine with Carlotta Pereyra, leading soloist with the company of 50 dancers.

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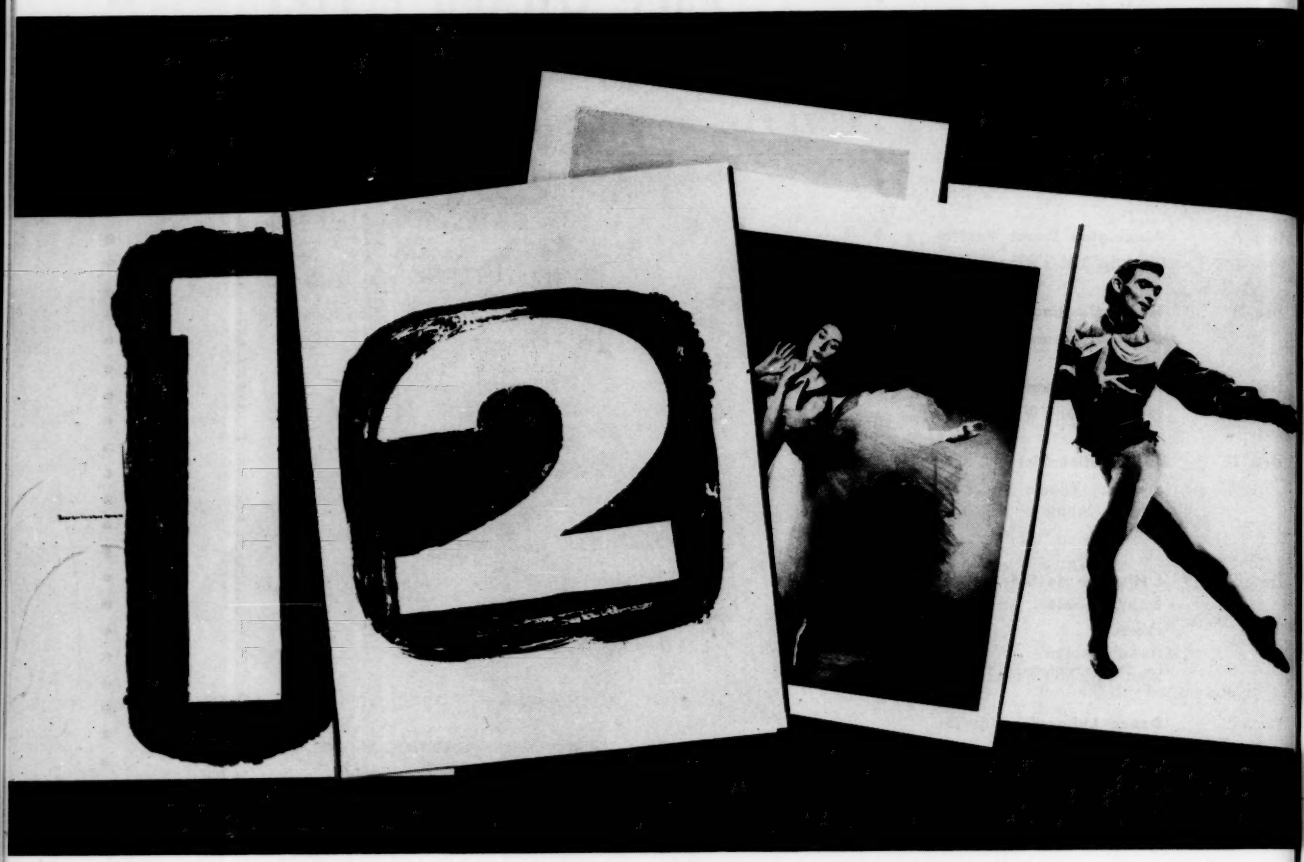

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	6	Des Moines, Iowa
	8-10	St. Louis, Mo.
	12	Memphis, Tenn.
	13	Little Rock, Ark.
	14, 15	Tulsa, Okla.
	16	Oklahoma City, Okla.
	17	Wichita, Ka.
	18	Topeka, Ka.
	21	Bloomington, Ill.
	22	Danville, Ill.
	23	Highland Park, Ill.
	25-31	Chicago, Ill.

Ballets Espagnols: Teresa Luisillo

Dec.	1	Atlantic City, N.J.
	2	Kingston, N. Y.
	3	Plainfield, N. J.
	6, 7	Cincinnati, Ohio
	8	Louisville, Ky.
	9	Dayton, Ohio
	10	Cleveland, Ohio
	11	Rochester, N.Y.
	13-18	Boston, Mass.
	27-Jan. 1	Toronto, Canada

The Ballet Theatre

Dec.	1	Atlanta, Ga.
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	3	Orlando, Fla.
	4	Tampa, Fla.
	6, 7	Tallahassee, Fla.
	10	Asbury Park, N. J.
	11	Perth Amboy, N.J.
	26-28	Houston, Tex.
	29, 30	San Antonio, Tex.
	31	Corpus Christi, Tex.

Alexandra Danilova Ensemble

Dec.	1	Salt Lake City, Utah
	3	Boulder, Colo.
	6	Rapid City, So. Dak.
	8	Hastings, Neb.
	9	Sioux Falls, So. Dak.
	10	Aberdeen, So. Dak.
	11	Bismarck, No. Dak.
	15	Manitowac, Wisc.
	16	Neenah-Menasha, Wisc.

Festival Ballet

Dec.	1, 2	Portland, Ore.
	4	Spokane, Wash.
	6	San Jose, Cal.
	7-12	San Francisco, Cal.
	13	Berkeley, Cal.
	14, 15	Sacramento, Cal.
	16	Fresno, Cal.
	18	Bakersfield, Cal.
	25-Jan. 1	Los Angeles, Cal.

Ruthanna Boris & Frank Hobi

Dec.	1	Hempstead, L. I.
	2	Huntington, L. I.
	4	Lowell Mass.

Merry-Go-Rounders

Dec.	18	Queens, N. Y.
	28	Sea Cliff, L. I.

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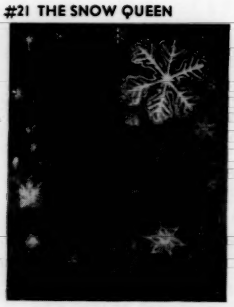

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DANCE Magazine 231 West 58th Street New York 19

REVIEWS

BY DORIS HERING *BY ANN BARZEL*

Ballets Espagnols Teresa and Luisillo
October 31 through November 28, 1954
Mark Hellinger Theatre

It has often been said that the role of the artist is to realize new relationships from existing forms. With this to go by — and with much more, too — one can happily proclaim Luisillo an artist. And he is an artist in a dance idiom where it is easy to avoid that responsibility and still perform creditably. For the Spanish dance has certain inherently theatrical qualities. It has rhythmic color. It has regional variety. And it has traditional forms with a choreographic shape of their own.

But the performance of Teresa and Luisillo and their company was far more than an exposition of Spanish dance forms. It was an attempt to return to the true emotional roots of these forms — to allow the emotion to create the dance, rather than merely having the dance engender some sort of atmosphere. In other words, it reestablished the natural order of elements in a work of art. And as such, it was a penetrating and satisfying experience — and one that was full of choreographic delights.

Luisillo, himself, is one of the most sensitive exponents of Spanish dance that we have ever seen. There is about everything he does a feeling of chiaroscuro — of mingling light and shadow. His solo, *Fandangos Flamencos*, was like quicksilver in its alternation of brooding mysticism flaring into a nervous ecstasy that seemed to rise from the stamping heels right up through the quickly turning head and trembling fingers.

The same quality of brooding tension-in-repose also made the opening duet for Teresa and Luisillo a thing of rare delicacy. Called *Evocación* (E. Goldenberg), the work, performed in dazzling white, immediately established the deep rapport between the two dancers. It was not a flashy dance, not a traditional "opener." They caressingly touched castanets, or with quiet urgency she curved into a backbend, and he strutted slowly forward, her head against his body.

Teresa does not perhaps have the high intensity of her husband. And that is to the good. For in its place she has a rich womanliness — a fullness of gesture that rounds out her husband's sharper style and imparts a feeling of harmony to their dancing.

Both dancers are not afraid to surround themselves with a strong company. They have assembled eleven slim, handsome young people with a ceaseless vitality. Even at the end of the long program (with only one intermission and no waits between numbers) they stamped and clapped and flirted

(*continued on page* 48)

London's Festival Ballet
October 25 to 31, 1954
Opera House, Chicago

London's Festival Ballet, currently touring the country, brings many delights to our shores. We may in theory disapprove of the star system, but we have been dying to see Hungarians Nora Kovach and Istvan Rabovsky and it is a decade since Tamara Toumanova was in a company. Furthermore Danish star Toni Lander and Parisienne Violette Verdy are enchanting. Besides that there are Anton Dolin and John Gilpin, Oleg Briansky, Nicholai Polajenko, Anita Landa, Noel Rossana, Keith Beckett, Louis Godfrey and a dozen more talented British youngsters whom you'll be discovering, if you can dig through the heavy icing of guest stars.

The repertoire includes works begging for re-acquaintance — particularly *Petrouchka* and *Prince Igor*. *Esmeralda*, whatever its intrinsic merits, is of historical interest and so is *Napoli*, while *Symphony for Fun*, *Alice in Wonderland*, and *Vision of Marguerite* fulfill the need for novelty.

Artistic director Anton Dolin, régisseur Nicholas Beriosoff, ballet mistress Eileen Baker are devoted to the artisanship of ballet dancing and to the art and tradition of ballet. They have succeeded in making a balanced, interesting company of a diverse group of dancers. Good-schooling, good grooming and plenty of talent are in evidence. There is no curbing of individuality in the interests of team-work.

There is attention to good theatre as well as to traditional in the presentation of the classic ballets. *Giselle* originally mounted for Markova, is meticulously produced with suitable decor by Hugh Stevenson. Festival Ballet's *Swan Lake* and *Nutcracker* are excellent presentations.

Dolin has introduced some novel and logical details in *Swan Lake*. The Swan Queen, after begging the hunters to spare the Swan Maidens, does not go off with the Prince only to desert him in the forest so that he dashes back on stage one waltz later frantically looking for her. In Festival Ballet's version the Queen, having won amnesty for her retinue, is absorbed in the weaving ranks of Swans and drifts away. (Her disappearance is more possible since the whole corps wears smartly short tutus). Although the Ivanov enchainements have been retained, there are new formations for the corps in the big waltz, and the first act pas de trois is danced right after it. All of which gives the old ballet a new sheen.

New York City Ballet's elaborate *Nutcracker* makes one very Nutcracker-conscious. Festival Ballet's is a very good production. It is not a full length affair nor spectacular, but it is a pleasant and logical ballet in the traditional manner. The

(*continued on page* 46)

A MESSAGE FOR CHRISTMAS

A famous historian was recently asked in a press interview what he thought was history's most important date. Without hesitation, he replied, "December 25, the year 1."

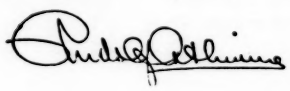
How wonderful and how hopeful that this should be so. For there are dates commemorating discoveries of land; there are dates marking inventions of machines; and there are dates celebrating bloody battles won. And yet, history's greatest date is the birthday of One who fought no crusade except that of humility and kindness.

As we again approach the Christmas Season, perhaps we can come a little closer to the spirit of humility so profoundly displayed by Him. Perhaps we can momentarily turn away from hatred and greed, oppression and war. Perhaps we can learn to respect and cooperate with our neighbors everywhere.

We are all subject to a great spiritual force — a force in which there lies the secret of all growth and love. Those of us who are in the dance world are especially fortunate. For since the birth of time, the dance has been man's way of coming closer to this mysterious force. The dervish whirls endlessly, his arm extended. The Hindu stamps upon an imaginary cremation ground. The Chassid leaps in jubilation before the Covenant. The Spaniard performs a stately sarabande before the altar. An American modern dancer and his company relive the Last Supper.

All reaffirm the search for spiritual oneness exemplified by the Leader whose birth is celebrated at Christmas. Let us all join in this search — not only through the dance, but in the smallest moments of our daily lives. Merry Christmas!

Sincerely,



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IN THIS ISSUE

9 Looking at TV — *Ann Barzel*
11 Dance in the Movies — *Leo Lerman*
13 Calendar of Events
17 Reviews — *Doris Hering & Ann Barzel*
20 The Spanish Touch — *Doris Hering*
24 Peter Pan: a pictorial
26 The Festival Ballet — *Mary Clarke*
34 "The World Dances"
36 Brief Biographies: Nelle Fisher — *Goodman-Freyman*
38 "The Dancer of Paris" — *Herbert H. Hosmer, Jr.*
42 The Art and Science of Teaching Ballet — *Ann Roje*
45 Young Dancer Contest: "It Happened to Me"
50 A Dancer's Schooling: Conclusion — *Galina Ulanova*
58 Do's and Don'ts of Basic Ballet Barre Exercises: Ronds de Jambe à Terre — *Thalia Mara*
66 A Tap Barre: Part II — *Paul Draper*
70 The Ballroom: Recordings for Dancing — *Josephine & Albert Butler*
74 In the News: pictures
77 Consultation Corner — *Toni Holmstock*
79 Ballet on Discs: LP Recordings Cont'd — *Hope Sheridan*
80 Hollywood Commentary — *Ted Hook*

On the cover . . .
For Christmas, we spotlight the well-known drawing, so frequently seen in the pages of DANCE Magazine, which captures at once the fragile and sturdy qualities of the dancer. This drawing by the young Picasso was made in 1923 *when the artist, inspired by Diaghilev and his Ballets Russes, was one of the many creative personalities who contributed to the immortality of the dance.*

Holiday Greetings . . .

Quite frequently well-meaning friends whose lives whirl in quite different circles than those concerned with dance, ask a similar question. How, they want to know, is it possible to find enough material for so large and special a monthly publication as DANCE Magazine? The answer, is an easy one. It is that the world of dance, aesthetically, geographically and in terms of people, is so grandiose, so wide in its range and in its magic, that had we twice the pages we have now — and we hope some day we will — we could easily fill those with stories, interviews, articles, surveys, news and the beautiful photographs to which the dance lends itself so magnificently.

In this holiday issue, and in the issues to come, we again bring you the practical information and the poetry, the fact and the spirit of which the dance is composed.

With love and enthusiasm the staff of DANCE Magazine wishes you all the Happiest of Holiday Seasons.

Ballets Espagnols Teresa and Luisillo bring new drama to the scene

THE SPANISH TOUCH

BY DORIS HERING

Two years ago it was the Dancers of Bali. Last year it was the Azuma Kabuki Dancers. And this year it is the Ballets Espagnols Teresa and Luisillo who have brought to American audiences the intense feeling of race spirit and ethnic truthfulness that is rare to find in our own dance idioms.

The Balinese and Japanese groups came directly from their native lands, and so it was only natural that they should reveal an indigenous spirit. But Teresa and Luisillo neatly contradict the old idea that one must be born in a country in order to perform its dances. Theirs is the story of a journey-in-reverse, of the spiritual odyssey of two young night club dancers from the Western Hemisphere who were irrevocably drawn to Spain. There they found the roots that have colored their special choreographic style and that helped to make their American debut on October 31 at the Mark Hellinger Theatre a memorable event.

It's hard to explain just exactly what this racial alchemy is. But when one watches Teresa and Luisillo portray a fisherboy and his beloved, one knows that they have strolled on the shores of Spain and watched young Spanish boys and girls flirting. And when the members of their company mime the opening of a Flamencan cafe scene, one knows that Teresa and Luisillo have actually sat long hours in Spanish cafes and drunk Spanish wine and listened to the stories that were being told at the tables about them.

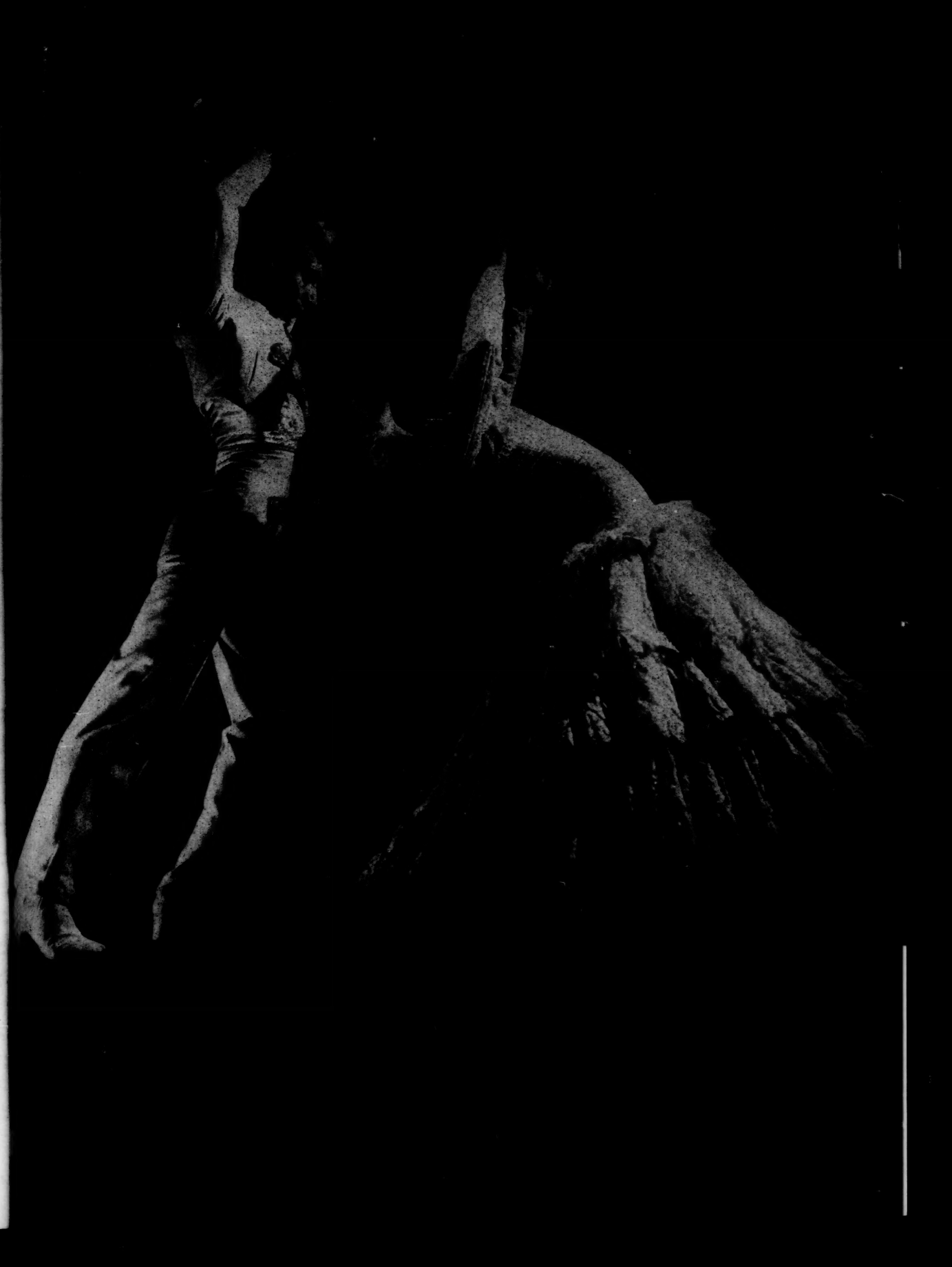
Of course, they do not come by their feeling for Spain entirely by accident. Although Luisillo was born in Mexico City and Teresa in Astoria, New York, both can claim Spanish parents. Luisillo—or Luis Pérez Dávila—started out with the universal ambition of all little Mexican boys. He wanted to be a bullfighter. But the tragic death of one of his young friends on the horns of a bull soon changed his mind. And anyway, he had become interested in dancing. Warmly encouraged by his widowed mother, he began to study dancing in earnest.

An empty studio and a forgetful dancing teacher brought him into contact with Teresa de Jesús Viera Romero. Teresa, who was then hardly more than a bobby-soxer (Luisillo was a mature fifteen) had come to Mexico with her father and mother. The former, a distinguished journalist, viewed Teresa's dancing with a highly disapproving eye, and so, Teresa, accompanied by her more indulgent mother, had to slip off at odd moments and go through her paces in an empty studio hired for the occasion. On one of these times, the studio owner had rented the space to both young dancers for precisely the same hour. Instead of arguing, they simply danced together. They have been doing so ever since. And when they were old enough, they completed their partnership with marriage.

Teresa, with a wife's punctiliousness about dates that her husband forgets, remembers the date of their professional debut. It was April 12, 1943. But the date that they both remember is the one five years ago when they made their debut in Paris with their first company. The time until then was a growing time. They performed as a highly successful concert and night club duo, and could probably have continued as such to the end of their days. But their visits to Spain, where they eagerly spend a month every year; and the breadth of vision that distinguishes choreographers from dancers, drove them to a larger creative purpose that could be realized only with a company.

(over to page 22)

Teresa and Luisillo in Evocación.



peter basch

Sequence from Evocación, a duet emphasizing some of the more subtle aspects of Spanish dance.

What distinguishes Luisillo's choreography from that of most other exponents of Spanish dance? He creates works that can legitimately be called "ballets." They are dramatic structures from which the Spanish dance forms arise as the emotional need for them is revealed (see review of their New York season on page 17). At the present time their programs are punctuated with these dramatic works, and in between they perform the more conventional Spanish concert dances.

Luisillo intends some day to have each program consist only of two or three long ballets. But although he is purposeful, he is also an astute showman, and he realizes that audiences must be gradually wooed to a new concept of Spanish dance. They cannot be given something entirely new overnight, although their rate of acceptance is far quicker than he had ever hoped for. "Take the case of *Luna de Sangre*," he says. "When I first planned that work, I was told not to bother with it, that audiences wouldn't like it because it had an onstage murder, and it had no music, only the beating of heels and the intoning of poetry. Well, it has turned out to be one of the most popular works in our repertoire. In fact, Ed Sullivan has chosen it for his November 21 *Talk of the Town* program."

On stage, Luisillo resembles a slender poetic Jean-Louis Barrault. But off stage this air of romantic fragility quite disappears. And one can easily see the strength of will that has enabled him to mould his company into a cohesive unit. For the company, and even for Teresa, Luisillo is definitely "the boss." When there are company classes, it is Luisillo who teaches them. And he strongly believes that all Spanish dancers, with the exception of Flamenco specialists, should have a solid grounding of ballet. His own early training included ballet, and as he says, "it is something you never forget."

Although his concerts are carefully polished in every detail, Luisillo does not believe in rehearsing

his dancers endlessly or driving them until they lose their pleasure in dancing and their feeling of spontaneity. He controls them by means of what Teresa calls "his little black book." It is a small notebook that Luisillo keeps with him during every performance. Because he makes his costume changes near the stage, he can keep his eye on the entire performance and make notes of individual flaws and vagaries. At the end, while the cast is still assembled on stage, Luisillo indicates to each dancer what he has done incorrectly.

This sounds more harrowing than it really is. Actually the dancers appreciate Luisillo's keen and constant interest in every detail of their work. They appreciate, too, the fact that he considers them not merely as a corps, but as individuals who have their own dance qualities ("some are better Flamenco dancers, some are better classical dancers. I try to give them what they do best") and yet must subject themselves to a keen group discipline. Although his company is only barely five years old, it has the patina of a much older organization. This comes, too, from the fact that, unlike most Spanish companies, Luisillo's has a very low rate of turnover.

Most phenomenal of all is the keen rhythmic relationship between Luisillo and Teresa. We were certain that this came from hours and hours of intensive rehearsal. But again we were wrong. "We hardly ever have time to work together alone," says Teresa, "and when we do, we usually end up by running off to the movies."

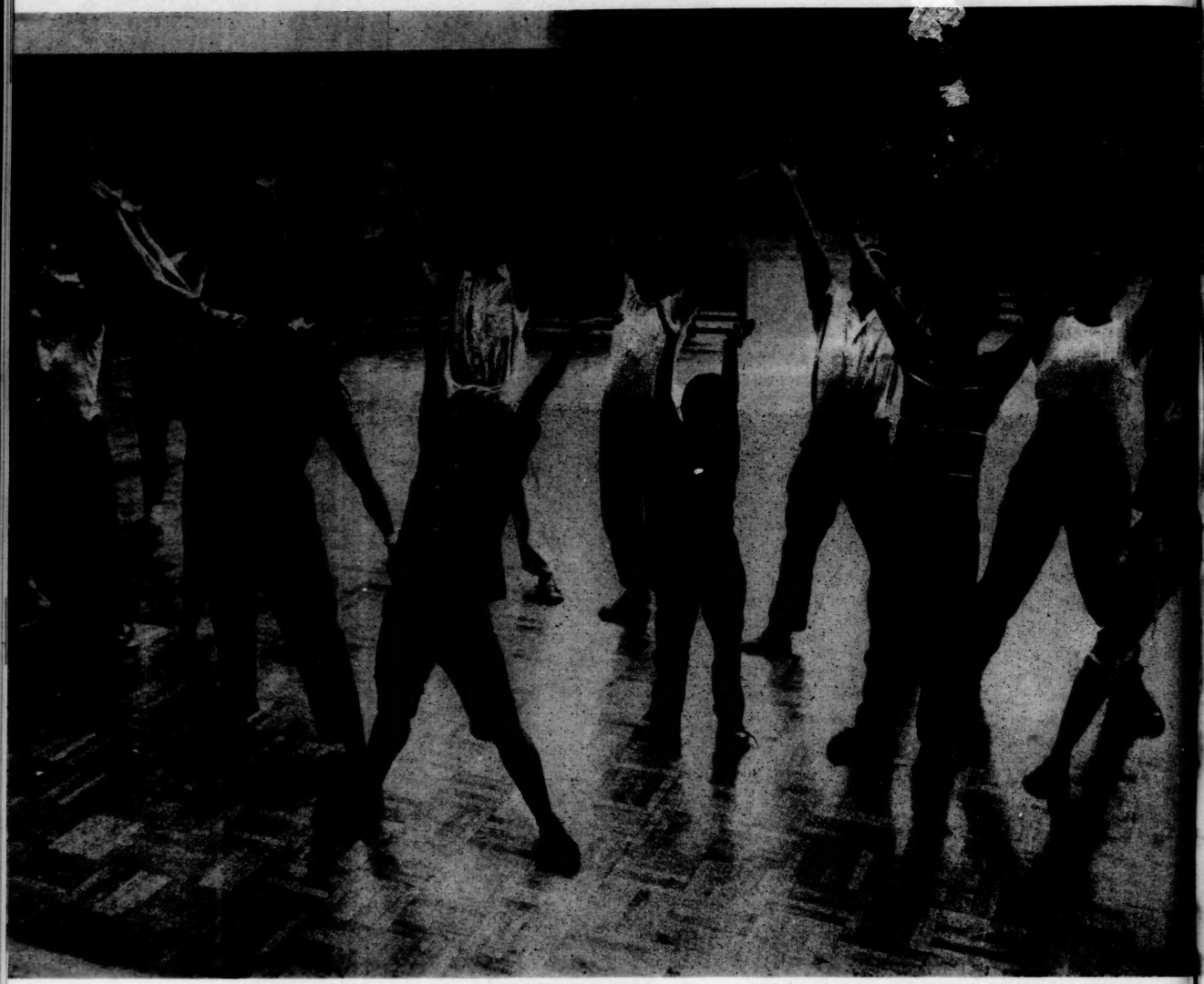
But even with Teresa's confession to go by, one can hardly picture them keeping much of a movie schedule in a career of constant touring that has taken them through France, England, Scotland, Ireland, Belgium, Holland, Germany, Norway, Denmark, Sweden, Italy, Switzerland, Argentina — and now as far as the Mississippi on a jaunt that will extend until March 12 by which time they will probably be yearning to see spring come again to Spain.

THE END

Members of the Ballets Españoles in action — Top: Antonio Cano, Mercedes Molina, and Gloria Gomá in Jota. Center: Miguel Carmona, Mercedes Molina, and Felix Rodriguez in the Mexican Dance of the Old Men. Bottom: The rousing Cafe Flamenco with Teresa and Luisillo flanked by Mercedes Molina, Carmen Aracena, Felix Rodriguez, Miguel Carmona, and singers María Vivo and Niño de Almadén.

BOB GOLDY

PETER PAN



bob willoughby

Above: Rehearsal scene from the Indian dance with Sondra Lee center and, to her right, assistant dance director Bob Tucker standing in for Mary Martin. An Indian dance was the only one indicated in the original Barrie script.

a play that grew into a musical

Dancing, singing, crowing, flying Mary Martin swooped onto Broadway on October 20th as the eternally young hero of *Peter Pan.* The beloved Barrie classic, in its newest version, stars Miss Martin (the erstwhile Weatherford, Texas dance teacher) and, in the role of Captain Hook, boasts the witty English actor Cyril Ritchard. To further assure special liveliness *Peter Pan* was whipped into shape by Jerome Robbins, in his initial assignment as director-choreographer.

The impetus for a musical version of the Barrie whimsy came from West Coast producer Edwin Lester and was quickly encouraged by Miss Martin, who has long been cherishing the desire to play the role of Peter. Robbins, who had choreographed the musical numbers of the excellent Ford TV Show in which Miss Martin was starred last year, was a natural choice for the difficult job of deciding where and how music and dance should be moulded into the original material. Besides coordinating previous versions and new ideas into a viable script and directing the dramatic portions of the production, he was responsible for the staging of special dances for the Indians, the Pirates, Peter Pan and Liza (Heller Halliday)—and, of course, teaching the principals to fly with finesse—and slide down poles with aplomb.

Reports from the unusually long rehearsal and out-of-town tryouts indicated an uneven show, and then came news of the calling in of Jule Styne, Betty Comden and Adolph Green to augment the words and music of Carolyn Leigh and Mark Charlap. From the beginning there were changes and more changes. No two performances were the same. The final successful version has more of the earmarks of a robust American musical than the filmy stardust of the original. But there is no denying that Mary Martin slipping around tree trunks while warbling a wavering coloratura at Cyril Ritchard or, with the four Darling children, soaring in great horizontal swoops across the great proscenium and singing joyously about flying —or the sight of Heller performing a stately little dance with a kangaroo, an ostrich and a lion—are experiences not too often seen in the precincts of Broadway—experiences that bear the touch of Jerome Robbins, a choreographer and director with an unquenchable sense of fun.

bob willoughby

During one of the inimitable moments of theatrical emergency: at left, Adolph Green and Betty Comden confer with Jerome Robbins; at right: Mary Martin, in a lighter mood, with composer Jule Styne.

Above: A section of the Indian Dance in performance. The astonished young lady at the right is Heller Halliday, daughter of Mary Martin and producer Richard Halliday. Below: Miss Martin happily flying around in the drapes of the Winter Garden Theatre proscenium.

FESTIVAL BALLET *as seen in England*

BY MARY CLARKE

On October 21st, in Detroit, Michigan, Festival Ballet gave its first performance in the United States — a preface to a five-month tour, under the banner of Sol Hurok, which is tentatively scheduled to end with a New York season in early spring. Before that time over fifty cities in Canada and the U.S. will have seen the company.

Under the general direction of Dr. Julian Braunsweg and with Anton Dolin as Artistic Director and prime mover in all matters of production policy, Festival Ballet has in a few years grown from little more than a concert group into a full-scale company with an extensive repertoire. It is the only troupe in England which can draw houses comparable to those attracted by the Sadler's Wells Ballet.

Festival Ballet is not in the least like the Sadler's Wells Ballet. In the differences lies its strengths as well as its weaknesses.

The company developed out of a group of young dancers engaged to support Alicia Markova and Anton Dolin in a concert tour of the leading cities of Great Britain in 1949. The success of the venture was so great and the drawing power of the magic names "Markova and Dolin" so strong that it was decided to build up the ensemble into full-scale company capable of dancing classical and modern productions. Since then Markova has severed her connection with the company and Dolin dances less frequently nowadays, but "Festival Ballet" has a drawing power of its own.

The first London season began on October 24th, 1950, at the giant Stoll Theatre in Kingsway, built originally as "The London Opera House" by Sir Oswald Stoll and then run for many years as a cinema. Until the advent of Festival Ballet it had not been associated with dance companies but the company succeeded in putting the theatre on London's ballet map and in attracting an audience which was later to support other dance companies at the Stoll — although it was always a rather different audience from the Covent Garden one, composed mostly of honest seekers after good theatrical entertainment rather than self-conscious balletomanes.

The company was then headed by Markova and Dolin with Nathalie Krassovska, Anna Cheselka and John Gilpin as leading dancers. An excellent *corps de ballet*, consisting mainly of pupils from the famous Cone-Ripman School, was a great asset from the start. From its ranks there soon stepped lively and interesting young dancers, notably Anita Landa, Noel Rossana, Louis Godfrey and Keith Beckett — all still with the company.

Dolin recognized from the beginning the importance of mounting some of the great ballets of the past as a sound foundation for the repertoire, but instead of concentrating on the old Russian classical ballets he turned to the ballets of Michel Fokine. *Les Sylphides, Le Spectre de la Rose, Petrouchka, Scheherazade* and *Prince Igor* were gradually added to the repertoire and *Le Spectre de La Rose* and *Prince Igor* in particular were remarkably well done. Massine's *Beau Danube* was another favourite which was graced on occasion by the guest appearances of Massine himself and also the incomparable Alexandra Danilova.

The classics were not neglected, however. *Nutcracker* (in its entirety) and *Swan Lake* (Act II) have been popular standbys from the beginning of the company's career and they have proved excellent vehicles for the galaxy of guest artist ballerinas whom Dolin has invited to appear with the

company at various times — among them Tamara Toumanova, Yvette Chauviré, Alexandra Danilova, Tatiana Riabouchinska and Mia Slavenska. The guest artist policy has been a deliberate one as Dolin believes the example and inspiration of great artists can be of great value to the young dancers of the company — quite apart from the appeal of star names at the box office.

It was with the production of *Giselle* that the company enjoyed its greatest triumph, however. Dolin's careful reconstruction of the old ballet was aided by the beautiful settings and costumes of Hugh Stevenson (who had also been responsible for the famous Ballet Rambert production of this ballet.) The production earned Festival Ballet enthusiastic notices from the most demanding critics and it remains a jewel in the repertoire.

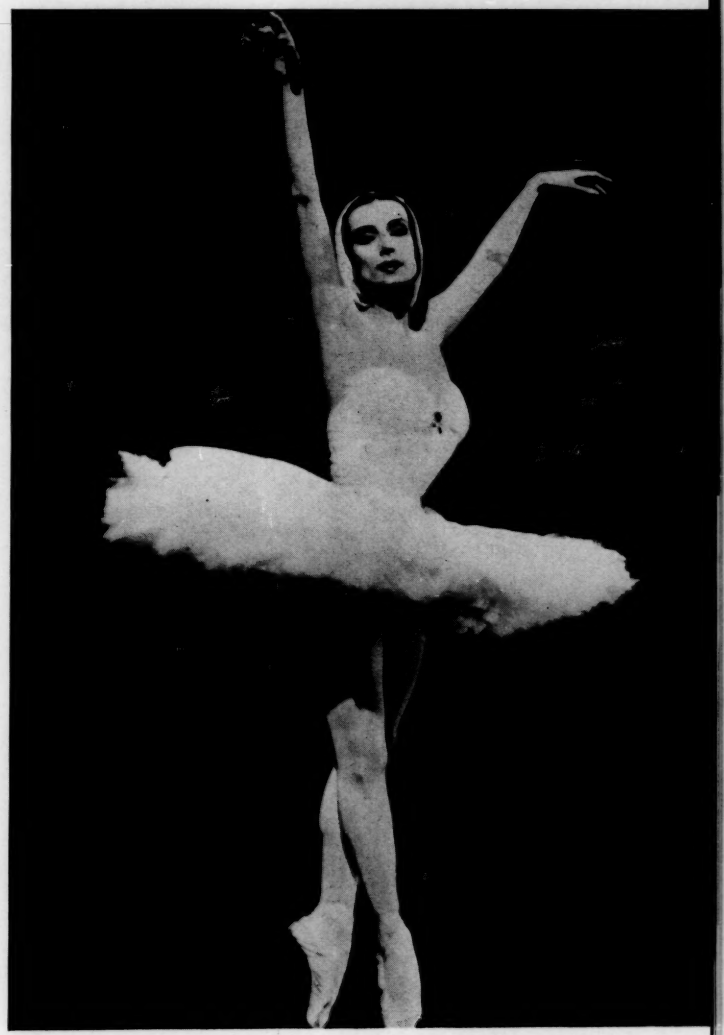
The new creations in the early years tended to be light-weight confections designed primarily to show off the younger dancers. An exception was *Vision of Marguerite* a ballet to the Liszt Mephisto Waltz which Frederick Ashton staged for the company. It had a charming setting and costumes by James Bailey and although not a major ballet had style and feeling that showed it to be the work of a master. Belinda Wright, John Gilpin and Oleg Briansky danced it with nice appreciation.

It was with the promise of long London summer seasons at the Royal Festival Hall on the South Bank of the Thames that Festival Ballet began to launch out with more ambitious new productions. Young Michael Charnley, who had shown a flair for dance composition in a mixed ballet and "modern" idiom at the experimental Ballet Workshop, was given his first big opportunity by Festival Ballet. He made for them *Symphony for Fun*, a ballet in four movements to Symphony Number Five and a Half, by Don Gillis. This exploits to the full the special quality of Festival Ballet, which is its youthful vitality, the ability of its dancers to come out on the stage and dance as if dancing was the only thing they lived for. *Symphony for Fun* goes at a terrific pace but it always seems to be magnificently danced — particularly by Noel Rossana, Anita Landa and John Gilpin.

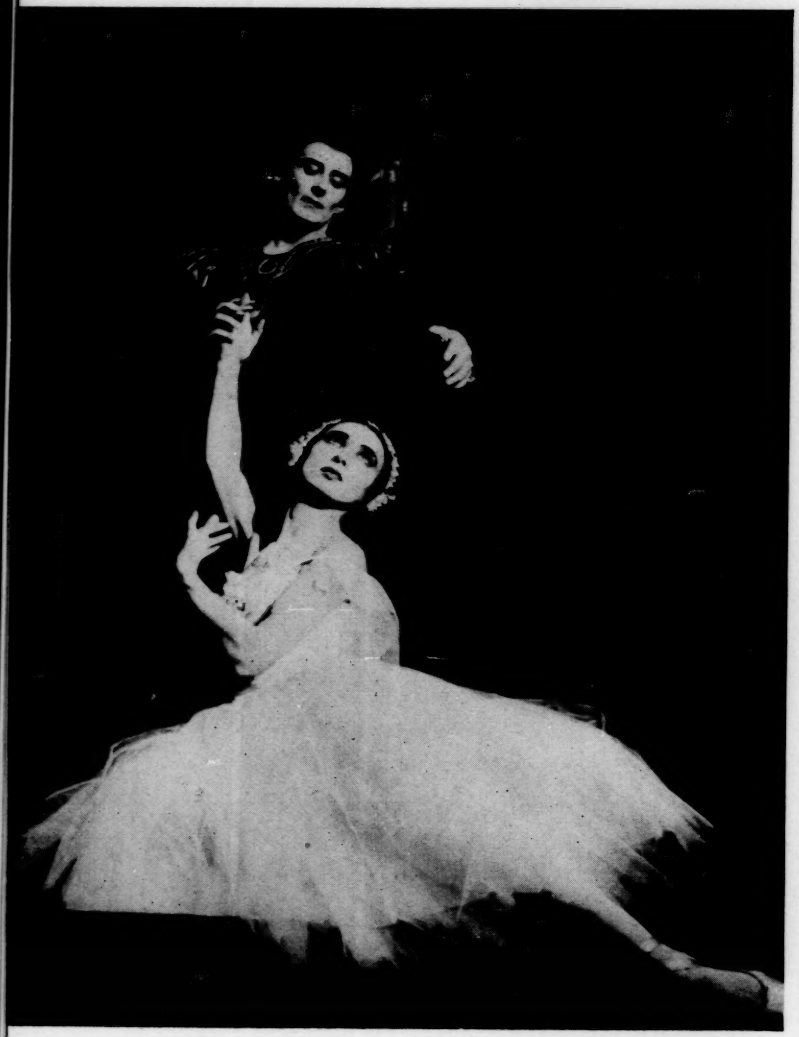
Charnley was so successful with *Symphony for Fun* that he was subsequently invited to make a two-act ballet based on Lewis Carroll's children's classic *Alice in Wonderland*. The music was composed by Joseph Horovitz and Kenneth Rowell, a

(*over*)

Guest star Tamara Toumanova, in "The Dying Swan", solo created by Fokine for Pavlova, — a feature of Festival Ballet's American program. On following pages: Guest artists Nora Kovach and Istvan Rabovsky as Esmeralda and Gringoire in the revived version of the three-act "Esmeralda".



Artistic Director Anton Dolin and Natalie Krassovska in Dolin's popular restaging of "Giselle".



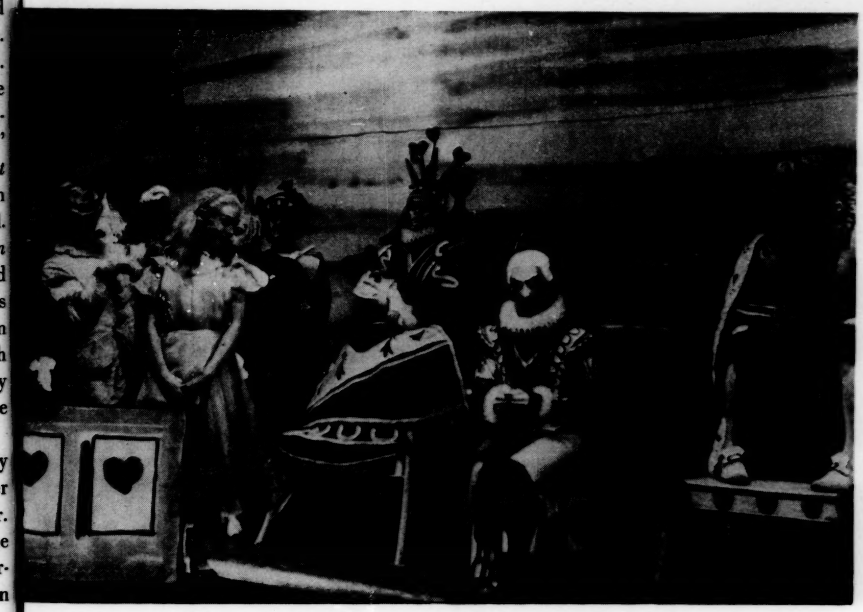
young Australian artist then just beginning to make his name as a top designer, was responsible for the decor and costumes. To many people any stage realization of the Alice characters will always be sacrilege and Charnley was able to do little more than illustrate some of the more famous episodes in the story. He did a straightforward, honest job and the ballet was sufficiently popular to "carry" a whole Christmas season at Festival Hall. The attraction, however, was not for the balletomane public but for the great "general" public that the company was gradually winning — people who discovered with some surprise that the ballet was just as good an entertainment as pantomime or an ice show.

Alice was followed by *Vilia*, Ruth Page's Operette Dansée based on *The Merry Widow* and decorated by French designer Georges Wakhevitch. Again music and story were first-class box office.

The emphasis has always been on dancing in the Festival Ballet repertoire and there are no neurotic or psychological ballets. Even the "abstract" ballets, David Lichine's *Concerto Grosso en Ballet* (Vivaldi) and *Grieg's Pianoforte Concerto* with Vassili Lambrinos' choreography are light-hearted.

Spectacular *pas de deux* such as *The Black Swan* and *Don Quixote* have always been popular and have been well danced by all the leading members of the company and the various guests. John Gilpin and Oleg Briansky are each brilliant dancers with very different styles. Gilpin may be academically the better dancer but Briansky has the greater fire and personality.

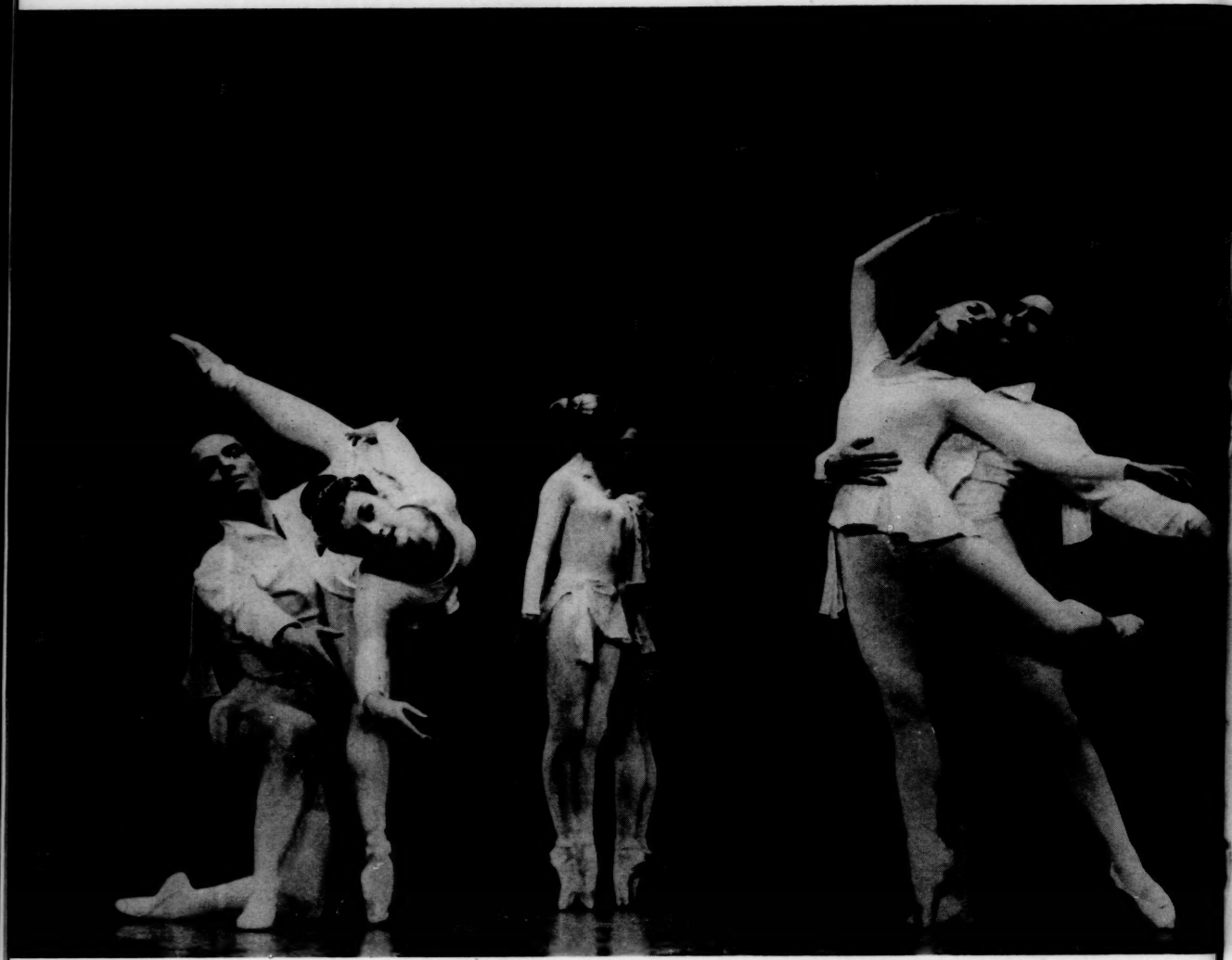
Tamara Toumanova will be with the company on their American tour and will contribute her own especial brand of Russian Ballet glamour. But Nathalie Krassovska too has grown into a fine artiste and pretty Belinda Wright must not be overlooked. Guest artists Nora Kovach and Istvan



Above left: Anita Landa in "Petrouchka"; above right: Toni Lander and Oleg Briansky in "Napoli"; left: The Trial Scene from "Alice in Wonderland".

(over)

"Grieg Concerto", l. to r.: John Gilpin, Noel Rossana, Jeanette Minty, Marilyn Burr, Natalie Krassovska and Michael Hogan.



Rabovsky, who received so much publicity as the dancers "from behind the Iron Curtain", are an exciting pair who fit surprisingly well into the Festival repertoire. Rabovsky, a highly spectacular dancer with great personality, is not too happy in the classical ballets, but is first rate in *Prince Igor* and *Scheherazade*. Kovach, dark, warm and beautiful, is also at her best when she has a character to get hold of. In *La Esmeralda* they both enjoyed personal triumphs in London.

La Esmeralda is the only three act ballet in the Festival repertoire and was premiered in London this summer, on July 15th. Based on Victor Hugo's novel *Notre-Dame de Paris* it has been staged by Nicholas Beriosoff, régisseur of the company (and father of Sadler's Wells ballerina Svetlana Beriosova). It is an entirely new production, only loosely based on surviving records of the versions by Perrot (1844) and Petipa (1886). The music by Cesare Pugni is taken from his original *Esmeralda* score and also from his ballet *La Fille du Pharaon*. As a whole the ballet is choreographically weak and the decor and costumes by Nicola Benois (nephew to the great Alexandre) were not to everyone's taste in London, but the central role of La Esmeralda — the gypsy girl with the tambourine and the pet goat — is a lively vehicle for a good dancer who is also an actress.

The Festival repertoire is not one hundred percent gold — but it does contain some real nuggets and everything is performed with a whole-hearted enthusiasm and a joy in dancing that can be exhilarating to watch. Highbrow ballet critics may sometimes sneer and everyone may complain about this or that individual production, but on the whole Festival Ballet has given a great deal of fun to a great many people in Great Britain and other countries of Europe over the last four years. Surely it will do the same in America and Canada.

THE END

Régisseur Nicholas Beriosoff and members of the company in "Scheherazade".

THE WORLD DANCES

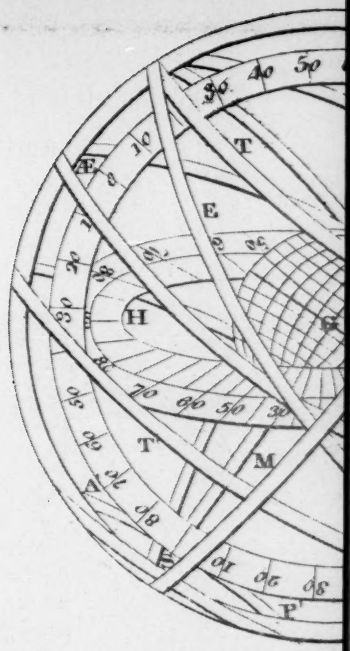
a folk festival on film

A multitude of performers appear in *The World Dances,* folk dance festival on film which opened at New York's 55th St. Playhouse, and is now showing throughout the country. And every one of them proves again the vitality of the well-known melting pot.

The seventy-minute color film is a presentation of the dances, sometimes songs, of eighteen countries. Juxtaposed one next to another the contrasts are sharp, especially since small but pithy geographical shots of the countries represented precede most of the dances. But there is no lack of unity since all the dances were photographed in a sun-filled pavillion in California, surrounded by trees and by flags of many nations. The participants are all part of the enormous folk dance movement that now exists on the West Coast (the spectacular story of its growth will be told in the Jan. issue).

Elaborately costumed and performed with zest, the film includes a Polish Mazurka, an exquisite Japanese ritual, a Wooden Shoes Dance from France, a Sicilian Tarantella, a Courtship Dance from Africa, an ancient Armenian dance and the lovely Swallow Dance with which the spring is celebrated in Lithuania.

The pedestrian dialogue might have been improved had the narrator made more mention of the deep roots in religion and ritual which all these dances have, and the rich fount which they have provided for theatrical dance. But it is a happy thought that the program points out, in quoting Benjamin Franklin: "When people meet to dance and sing together, though their languages are different and their ways strange to each other, their joy and laughter is the same."



Represented on opposite page: top, Japan; left, Israel; right, Spain. This page: top, America; middle, Bavaria; bottom, Algeria; and above, the Philippines.

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman: Text by Saul Goodman

NELLE FISHER

Nelle Fisher, known to millions of television viewers, was born in Berkeley, California, but the family soon moved to Seattle, Washington. And in Seattle there is the Cornish School, a private educational institution devoted to the liberal arts. During her childhood, Nelle was fascinated by her older sister Dorothy's dance progress. (Dorothy Fisher has a flourishing ballet school in Seattle today). When she was ten, Nelle's folks were finally persuaded to enroll Nelle at the Cornish School, where her teachers were Sylvia Tell and Caird Leslie. It is to Mr. Leslie especially that she credits her excellent early dance and musical education. After two years at the school, made difficult by lack of funds, Nellie Cornish, aware of Nelle's outstanding talent and financial problem, awarded her a scholarship for three more years of study.

The enterprising Miss Cornish brought many artists in the fields of dance and music to the school, both as performers and guest instructors. One of these visitors was Martha Graham who later recommended Nelle for a scholarship at the Neighborhood Playhouse when, at the age of 15, she came to New York. In Seattle, her dance instruction had been, primarily in ballet, but at this point her serious study of modern dance began. During the next few years Nelle often dashed from a performance on pointe with the corps de ballet at Radio City Music Hall, to a Martha Graham recital. This varied training and experience have served her to great advantage.

Nelle's first B'way appearance was in *One Touch of Venus.* After this she assisted choreographer Agnes de Mille in *Bloomer Girl* and then appeared in *On the Town.* Next she was featured in a musical show produced by Max Liebman called *Shooting Star* which went on the road but was never seen in New York. However, the encounter with Max Liebman was the beginning of a lasting and highly successful professional relationship. Nelle spent two summers at Tamamint Adult Camp, where new shows were presented weekly. She danced in the movie *Up in Central Park* and again on B'way in *Make Mine Manhattan.* She has also made many nightclub and concert appearances throughout the country including several at New York's illustrious 92nd St. YM-YWHA. A fifteen minute television program called *America Song* featuring a guitarist, Nelle and partner Jerry Ross, developed her interest in folk dancing and music.

Now equipped with ballet, modern and folk dance experience, she was again engaged by Max Liebman, this time for his television *Show of Shows.* She danced on this popular program for its three year duration. She was also a featured dancer in B'way's *The Golden Apple,* and went from that to being choreographer and dancer on a weekly TV show called *Melody Tour.* The hectic pace of staging and dancing in many numbers on a weekly TV show is a big job, but Nelle is happiest when working. Her ambition now is to choreograph a B'way musical and then to continue her concert work, which she considers an ever-constant challenge.

"THE DANCER OF PARIS"

a museum of cut-out toys cherishes its Fanny Elssler paper doll ballerina

BY HERBERT H. HOSMER, JR.

Opposite Page:
Paper doll representing Fanny Elssler with her costumes for: top left, "La Lituana"; bottom left, for the "Polish Mazurka"; and right, for Nathalie in "Nathalie ou la Laitière Suisse".

Right: The back view of the Elssler figure and the "Polish Mazurka" and "La Lituana" costumes.

The name of Fanny Elssler at once brings to mind her sensational American tour in the eighteen-forties (May 14, 1840 — July 1, 1842), one of the most picturesque events in the history of the American theatre. However, during the years before and after her American tour, Fanny Elssler was equally popular abroad, where the competition was much keener and where a number of famous ballerinas rivalled each other in talent and grace for public acclaim. Marie Taglioni, Lucile Grahn, Fanny Cerrito, and Carlotta Grisi all vied with Fanny Elssler as favorites at the same time. The interest of the public was very keen. It is not surprising under the circumstances to discover that the magic of the dancers was brought before the public in many ways other than performance, just as today we find ballerina dresses, shoes, color books, etc.

The popular art of printers and lithographers was a very elaborate one in the mid-nineteenth century and we have beautiful examples of its creations, including the paper doll. Between 1840 and 1860 beautiful paper dolls were produced abroad and sold both in Europe and in America. Representations of ladies and children survive today in their exquisite boxes, each of which bears its particular title in at least English, French and German, showing the widespread appeal such paper dolls had. Each box bore a hand-colored illustration of the dolls contained within the box. Usually the doll, her costumes and her hats or headdresses were represented with backs as well as fronts in full detail. These appear to be lithographic prints or engravings meticulously colored by hand in brilliant water color which were then glazed, giving an especially rich effect.

Though many of these dolls represented ladies of fashion or girls and children in national dress,

(over)

they soon became a vehicle for illustrations of celebrated people of the day, particularly those who appeared on the stage in opera or ballet. An especially lovely doll of this type depicts Jenny Lind with ten costumes for her operatic roles. Each of these is identified by a number on the back of the costume or headdress (these had only front detail) which in turn can be translated into specific opera and role through a listing on the inside of the cover. Jenny Lind in her attractive box-container is probably the most sought after paper doll by collectors of such material as well as by collectors who specialize in items connected with the celebrated singer.

The cover of "The Dancer of Paris" Box

When The John Greene Chandler Museum* of South Lancaster, Massachusetts obtained its first boxed-type paper doll some years ago, it was not the famous set of Jenny Lind but an unknown box which bore the title "The Dancer of Paris" ("La Danseuse de Paris" — "Die Tanzerin von Paris"). This charming box is identical in size to that of Jenny Lind (5¼" by 7¾") and very similar in design and construction. It is covered in pink paper inside and out with green trim around the top of the cover and the bottom of the box. Attached to the cover by stripping of embossed gilt paper is a lovely illustration of Fanny Elssler in her famous pose for the Cachucha from *Le Diable Boiteux* (1836). Elaborate decorations embellish each of the four corners. Those on the upper corners are conventional in design, while those in the lower corners combine decorative symbols of music, the theatre, and the dance. Beautifully tinted in water color, this little box would bring joy to any collector of dance lore even without it's exciting contents.

Within the box is a doll of stiff cardboard which presumably represents Fanny Elssler, though the dolls, from other boxes which are identical to this, vary according to the whim of the artist responsible for applying the color. The doll is poised on her right toe and with her left knee elevated. Her left arm is bent slightly at the elbow, while her right arm is behind her back and she appears to hold something in each hand, possibly castanets. It is very probable that the box once contained a little polished wood stand in which the doll could be inserted in order to have her stand erect.

* The John Greene Chandler Museum is devoted to the preservation and study of cut-out toys and dolls of paper and cardboard, as well as actual dolls, toys, and children's books. Herbert H. Hosmer, Jr. is the founder and curator of this little museum.

Included with the doll are six costumes for familiar ballets or dances which enjoyed success before 1850. Four of these costumes have been identified. There are also three headdresses and there were probably three more originally. Each costume and accessory is in vibrant color and the applied glaze gives added brilliance and tone.

We are indebted to eminent dance historian Lillian Moore for the identifications of costumes from ballets or roles associated with Fanny Elssler. Miss Moore's wide knowledge and material illustrated by prints of ballerinas and ballets of the mid-nineteenth century provided the invaluable clue to the four costumes which seem to be recognizable with certainty—these are for the roles of Nathalie in the ballet *Nathalie ou La Laitière Suisse* (Nathalie or The Swiss Milkmaid); Florinda dancing the Cachucha in *Le Diable Boiteux* (The Devil on Two Sticks); for a divertissement called *Polish Mazurka,* and for another divertissement, *La Lituana.*

Subsequent research reveals that a second box of paper dolls, similar in type but different in content, actually bore the title, "Fanny Elssler". Another much larger box is called "Taglioni — First Dancer of Paris", while still a fourth set is inscribed "Lucile Grahn — First Dancer of London". This set is approximately the same size as the set marked "Fanny Elssler, — The Dancer of Paris" and "Jenny Lind" are somewhat larger. The boxes, dolls, costumes and accessories for all of these titles except Lucile Grahn are on view at The John Greene Chandler Museum. Only the box for Lucile Grahn survives but it is the hope of the museum that someone who may have knowledge of what the contents depicted will provide the valuable information to complete this unique record. We hope to discuss the above paper dolls in a future article.

It is an established fact that the paper doll box containing Jenny Lind appeared in at least two and possibly three sizes and it is an interesting conjecture whether the boxes of ballerina paper dolls were published in more than one size too. If any reader has clues to further identifications of costumes for which it has not been possible to find an accurate source, or on other similar dolls not known to the author, such additional material would be deeply appreciated.

THE END

Top left, costume for Florinda dancing the Cachucha from "La Diable Boiteux"; top right and bottom left are costumes for unidentified roles; and bottom right, three headdresses not positively identified. The one furthest on the right may be the back view of the hat for the role of Nathalie.

THE ART AND SCIENCE OF TEACHING BALLET

BY ANA ROJE

Herb Flatow

an internationally known ballet instructor discusses some salient points

Introduction: In this article I am concerned only with those pupils who are studying ballet as a profession—although I believe that if ballet is studied as a hobby or a gymnastic exercise it should be encouraged (as long as the teacher is well-trained) because ballet exercises are the nicest of all ways to cultivate the body and the mind.

Since my teaching stems largely from the Legat System, I feel the need to introduce you to the great master. In America the name of Nicholas Legat is very little known, but in Europe, especially in France and England, and in Russia — every artist knows it well. He is a colossal figure in the science of ballet art! He carries the direct line of the first dancing academy established by Louis XIV in 1661. He was the pupil of Christian Johannsen, famous teacher who went to Russia from Sweden. Johannsen was a pupil of Bournonville, whose father was taught by Vestris and Noverre. By the end of the nineteenth and beginning of the twentieth century, next to Marius Petipa, Christian Johannsen played the most important part in the development of the Russian ballet.

Nicholas Legat was the favorite pupil of the old Swedish master, so it was quite natural that before Johannsen retired, he chose Legat to take his place as headmaster of the Class da Parfaction (professional class) in the St. Petersburg Imperial Ballet School.

From then on Legat was responsible for carrying on the tradition of the famous ballet masters. With his great intelligence and versatility of talent, he was able to add to it many of his discoveries and achievements—thereby creating what became known as the Legat System.

Many are the important artists who studied with him in Russia before 1914, and in London until his death in 1937—including Nijinski, Pavlova, Fokine, Karsavina, Massine Danilova, Dolin, Lifar,

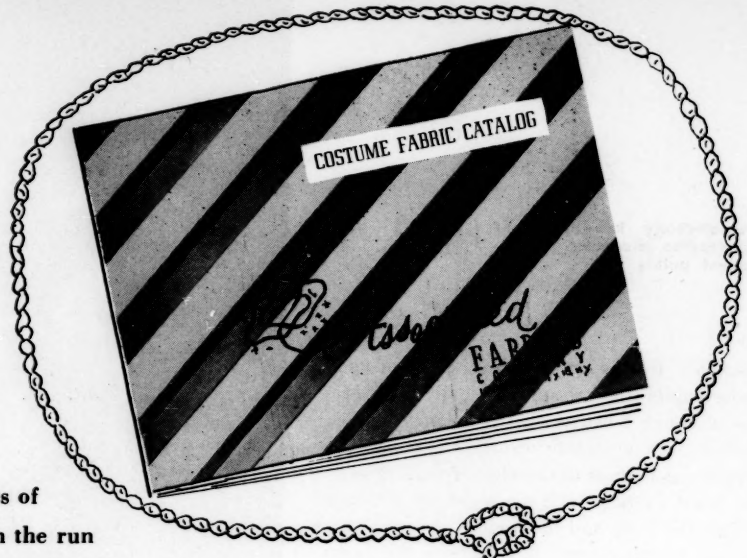
(*continued on page 62*)

Ana Roje in "Romeo and Juliet" as performed with the Opera and Ballet Company of Zagreb, Yugoslavia.

opposite page:

Yugoslavian Ana Roje, photographed recently at the Ballet Russe de Monte Carlo School, where she is on the faculty for six months of the year. Note the castanets which Miss Roje uses for rhythm emphasis, very important in the Legat System.

galop... don't walk!



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4. *Print your name, age and address, plus the name of your dance teacher and school on each entry. No one over sixteen is eligible.*
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Barzel Review

(*continued from page* 17)

opening party is a bit more complete than the Ballet Russe version familiar all over the country. Among other additions it includes a solo by Clara. Clara is danced charmingly by Monica Leigh, who appears in all the scenes and gives the disjointed tale a semblance of logic.

The melting away of the walls to become the snow-covered forest has a quiet magic. A Queen of the Snowflakes and her Cavalier, danced beautifully by Violette Verdy and John Gilpin, dominate the scene. The decor for Act. II (the Kingdom of Sweets) is less satisfactory than the George Kirsta backcloths for the first two scenes. It has the brownness of gingerbread where the pink and white of bonbons would have set a more dazzling and perhaps stickier tone. The divertissement has some well-set dances, including a Spanish dance choreographed by Pilar Lopez, danced with castenets and crackling smartness by three couples. Festival Ballet has the kind of boys it takes to make a Trepak a show-stopper and they have a fine Trepak that invariably sends the audience into bravos.

Nora Kovach dances the Sugar Plum Fairy in the Russian tradition. She is a bit effusive but so warm and so clearly enjoying the dance that it is not an unpleasant interpretation. Further, it makes for contrast to the coolness of the Queen of Snowflakes in the preceding act.

The Diaghilev ballets recreated by Festival Ballet are not all equally valid. *Sylphides* and *Scheherazade* suffer, but *Prince Igor* and *Petrouchka* are done as well as they have been done post-Diaghilev.

With Igor Stravinsky wielding the baton over the orchestra for the latter there was a gala atmosphere and the company was alert to every production detail. Dolin was an excellent Petrouchka at the opening and Keith Beckett followed with an amazingly individual interpretation that made the role more poignant than ever. Louis Godfrey was an expertly flamboyant Moor and Toumanova and Anita Landa were satisfactory puppet ballerinas.

Prince Igor had not only the benefit of Festival Ballet's rich roster of vigorous boys, but had a most magnificent Polovtsian Chief in Istvan Rabovsky. He is a miracle of the high jump and the roller-bearing pirouette.

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Besides that he has the temperament to abandon himself in the frenzy of the dance, and he seemed to be whipping the company into a like fury.

Michael Charnley's *Symphony For Fun* (to Don Gillis' *Symphony Number Five and a Half*) does homage to American choreography the while it displays a most original and inventive choreographic talent. The jazz idiom, which drives us to excesses of energy, is refined to a mild syncopation, plus some amusing nonsense. The playful quality has a young charm, a balletic one that is pure dance humor. John Gilpin, Keith Beckett, Noel Rossana and Anita Landa danced excellently in the name of fun.

Ashton's *Vision of Marguerite* to Liszt's *Mephisto Waltz I* is a short episode, but masterful in its emotional clarity and beauty of dance form. The three dancers—Violette Verdy, John Gilpin and Oleg Briansky—were perfect as Marguerite, Faust and Mephistopholes. That is they made you believe in the characters and what they were about.

The three act *Esmeralda* has one act of colorful locale, one act of good dances and a tenuous literary content that depends on one's acquaintance with the Victor Hugo novel. The first act has some excellent characterizations and reeks with the atmosphere of the Paris underworld of Hugo. Nicholas Beriosoff has made some good dances for the second act. They would look better if they were given in front of a decor that did not scream with clashing colors. The Pugni music is hard on the ears for a whole evening. Violette Verdy as the Lady Fleur de Lys and John Gilpin as the Poet Gringoire do some beautiful dancing. Lyric Gilpin is the perfect poet and Verdy has a deft perfection that sparkles, Oleg Briansky and Nicholai Polajenko were handsome alternates as the artistocratic Phoebus. Kovach was a vivid, dashing Esmeralda where Toumanova was beautiful but too extravagant in her display of abandon.

A more interesting reconstruction is Harald Lander's one act version of Bournonville's *Napoli*, borrowed from the Royal Danish Ballet. In spite of its Italianate locale, it is refreshingly northern, with a cool style. Lander introduced several facets of Bournonville choreography — classical, character, mime. Toni Lander is lovely in her re-enactment of a 19th century ballerina and Oleg Briansky and the rest of the men leap through the breezy dances that depend on ballon more than batterie. Keith Beckett, one of the most striking and original dancers to debut here in many seasons, has an amusing mime number as a street singer. A tarantella with multiple tambourine accompaniment is one of the more colorful distractions.

In booking Festival Ballet Sol Hurok was well aware of America's predeliction to stars. The galaxy of guest stars are good box-office but distort the real direction of the company. Also, superimposing a dancer on a company may not show the star to advantage.

(over)

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Barzel Review

(*continued from page* 47)

Tamara Toumanova started the engagement with excesses of passion and fire that Americans do not recognize as good dramatics. Toned down to mere over-acting she was much more acceptable as the engagement wore on and she finished up with a fine Giselle, which proved the effectiveness of repose. Technically she is strong, but she retains the postural faults we have accepted as her "style." She is still addicted to long balances in arabesque which prove nothing and bring a circus quality to a dance. She is still breathlessly beautiful.

Nora Kovach and Istvan Rabovsky are not entirely integrated in the company. His Prince Igor and her Sugar Plum Fairy and Esmeralda are notable. Their *Scheherazade* (the Slave and Zobeide respectively) are unsuitably spectacular. But since Festival Ballet's *Scheherazade* is no-wise a definitive one the inclusion of a ripping acrobatic adagio (to a bit from the third-movement of the score) is quite exciting.

Geoffrey Corbett and Robert Zeller conducted the orchestra in the long and difficult repertoire.

Hering Review

(*continued from page* 17)

through a *Cafe Flamenco* scene that looked as though they had just strolled in from a Spanish street, instead of from the wings to a stage. The waiters poured real wine. A gypsy girl received real money for an errand performed. The people on the sidelines really encouraged the dancing soloists. These were spirited young people having fun — fun that was all the more spontaneous-seeming because it was so carefully choreographed.

And that was perhaps the most significant element in this wonderful program. Luisillo is no mere arranger of Spanish dance forms. He is an authentic and highly disciplined choreographer. Even the interludes of popular song by a hilarious minx named María Vivo were carefully conceived. Her first number, *Ay Tio Páseme El Río* (J. Solano), was especially effective with the singer downstage and the four male dancers encircling her or passing in horseman-like procession behind her.

Luisillo is equally at home in pure dance composition and in works with a dramatic framework. His opening group work, *Un Amanecer En El Parque* (J. Turina), drew, through a simple changing of lines and spaces, a strongly evocative picture of daybreak — of dim restlessness yielding to bright order. In addition to the usual rhythmic decisiveness of Spanish dance, the work had a constant surge of its own.

This same kind of rhythmic sensitivity made *Luna de Sangre* especially powerful. Here there was no music, only the sharp language of hands clapping, heels beating, fingernails tapping the floor, whips singing,

and voices mournful and feverish. The work opened with a lone mountaineer (Miguel Carmona) standing in a shaft of moonlight reciting the Romeo and Juliet tale of the Camborio boy and the Montoya girl and their ill-fated love. As he finished his recitation, Luisillo, as young Camborio, emerged into the darkness, stamping slowly and hollowly. The Montoya girl (Teresa) slipped on to meet him. And here, as in so many other instances, Luisillo showed his sensitivity for detail. The young couple touched hands. As they withdrew their hands, he fingered his palm as though the touch of her were still upon it, and she ran her open palm slowly down her thigh.

Suddenly two Montoyas in tattered shirts (Antonio Cano and Felix Rodriguez) stole onto the stage, slicing the air with their whips. A quick stab, and Camborio fell dead. A wild fusillade of heelbeats from the girl. Then silence as the assassins disappeared to be replaced by two Camborios (Pablo Cañas and Alberto Mas). In a mignificently expressive gesture, they knelt and strummed the floor with their fingernails. And then, as though playing their own funeral lament, they beat their heels with fierce sonority and bore the corpse up an incline. The girl, crushed at its base, called out tearful curses upon her family.

The same use of traditional dance material in a dramatic context made *El Prisionero* a touching tour de force. With the Flamenco singer, Niño de Almadén, intoning a mournful gypsy soleares song offstage, a prisoner (Luisillo) writhed in his cell while his beloved danced outside the thick wall. She tossed a rose through the window. He leapt tiger-like to the window bars — drew his body up until it was literally sucked between the bars — and as she disappeared, hung by one hand, with his delicate form traced in agony on the wall.

Like all true artists, Luisillo has impeccable taste. His tragic works, like *El Prisionero*, were never maudlin, and his light works (like the *Ronda Huertana* with its frenetic tambourine dance) were never gauche.

The good taste also extended to the musical aspects of the program. In addition to the sturdy orchestra under Julian Hannel and Werner Torkanowsky, there were two virtuoso guitarists, Angel Iglesias and José Romero. The Flamenco singer, Niño de Almadén, had an unusually fine sense of musical balance. The sets and costumes were fresh and handsome. And the company — well, it's too bad their names cannot all appear on the marquee in bold letters. Here they are: Carmen Aracena, Amparo Bauset, Gloria Goma, Mercedes Molina, María Roman, Antonio Cano, Pablo Cañas, Miguel Carmona, Felix Rodriguez, Alberto Mas, and the delicious María Vivo.

(*Reviews continued on page* 57)

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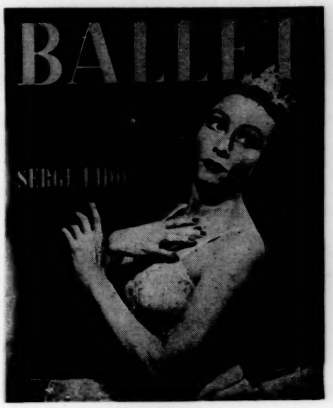

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Galina Ulanova as she appears in "Romeo and Juliet" in Moscow's Bolshoi Theatre.

A DANCER'S SCHOOLING

PART II: CONCLUSION

BY GALINA ULANOVA

reprinted from
Soviet Literature Monthly

When, five years after I began my work in the theatre, I was cast for Odette-Odile in the new production directed by A. Y. Vaganova, this role acquired a new significance for me. I had been dancing it for several years past, but now I approached it in quite a different way, because it came after my work on Maria in Asafiev's *The Fountain of Bakhchisarai.*

This ballet, of which I shall speak in more detail further on, brought into my work so much that was new, showed me so deeply what I must strive for, made my tasks so much more "human", that after it I could no longer dance my old roles as I had done before.

Masha in *The Nut Cracker*, Aurora in *The Sleeping Beauty*, The Comsomol Girl in Shostakovich's *The Age of Gold*, Raymonde in Glazunov's ballet of the same name, Solveig in Grieg's *Ice-Maiden*, the Tsar-Maiden in *The Hump-Backed Horse*—those had been my roles. They were important roles, but many of them struck me now as positively uninteresting, meaningless: and the role of Odette was illumined for me with a new light.

The intervening years had enriched me not only professionally. And the many impressions of life that I had stored up, much reflection on music—not only ballet music, but operatic and symphony works, notably those of Tchaikovsky—as well as books that I had read, now made me aware that this role was one of extraordinary depth. I got an entirely new insight into the music, I almost felt as if I were hearing it for the first time, such enchanting poetic "discoveries" did I now make in the score. I benefited immensely by working under Vaganova, an exacting and never-satisfied artist who sought eagerly for a new interpretation of *Swan Lake.* She enriched me beyond measure as dancer and actress, and for that alone (to say nothing of her other numberless services to our ballet) I shall always retain grateful memories of her.

A thing that played an immense part in my life at this period was my friendship with the Timme-Kachalov family—people of beautiful soul and great heart, artists in the truest and widest sense of the word.

We met in Essentuki, where I had gone for a cure. It may sound like a joke now, and yet it may be that in part I owe my reputation of a lyrical dancer to the thoroughly prosaic

ailment from which I was then suffering: I tired too easily, did not like to move abruptly, did not care for running or jumping, hardly ever smiled. In addition, I was very shy by nature. And perhaps it was these things that made for the gentleness of movement and line which has often been counted to my credit, but which actually—who knows?—may not have been due originally to anything in myself, but rather to the state of health that brought me to Essentuki. But since that little Caucasian town threw me in company with such wonderful people, I am grateful to it too.

Yelizaveta Ivanovna Timme, an actress at the Pushkin Theatre in Leningrad, and her engineer husband, Professor Kachalov, began by ridiculing all my ailments and insisting that the fortnight I would still have free after the cure should be spent with them on Lake Seliger. Their infectious vitality and open-hearted friendliness had a positively tonic effect upon me. From Lake Seliger, where these kind friends taught me a new appreciation of the glorious beauty of Nature, where my canoe was "my own dear sister", and where, in defiance of doctor's orders, I ate fresh bread and drank unboiled milk, I returned a new woman: well, full of zest, hungry for work.

How often after a performance, straight from the theatre, I would go to the Kachalovs', where one always found a lot of people, clever, exuberantly vital people always arguing about art. They loved art deeply and truly, without affectation or pose—as only those can love it for whom it is not a mere diversion, but the work of their whole lives. The house was always full of bustle and animation. Actors gathered there, and painters, and poets—and never was there a trace of the detestable bohemianism, which only the hopelessly vulgar can identify with art.

Yelizaveta Timme, herself a leading actress in the drama, was passionately fond of the ballet. And there were for me no moments more precious than those when, always with great discrimination and delicacy, without ever forcing her views upon me, she "took to pieces" my latest role, noting where I had failed and where I had succeeded.

At first there was much that I could not understand. The accepted customs and canons of choreography were too deeply ingrained, and when I was told, "You should try to make your dancing more dramatic, more expressive," I would ask: "But how am I to do it?" And then Yelizaveta would tell me what Odette felt, describing shades of feeling that I did not even suspect, or she would explain why at that last performance my Giselle had left her cold. But if I repeated: "I don't know any other way! How am I to do what you want? I wasn't taught to do that!"—the answer I got would be: "I don't know how. You must find the way yourself. Watch how the same emotions are portrayed in the drama, and see how you can express them in the dance. The thing is to think more about this, and above all, to feel the story of Odette or of Giselle."

Sometimes these conversations were just incidental. Sometimes the whole gathering would join in the general debates about the media of scenic expression would ensue—debates so stirring that, sitting there straining to impress every idea on my mind or to controvert it on the spot, I felt I was on the verge of understanding the chief, the most crucial thing of all. And I did come to understand that all the scenic arts have a common source: like the actor, the dancer must, when undertaking a new role, first of all think it out, find the main thing in it, and subordinate everything else to that. I came to see that, however perfect its outward form, a role will be cold and empty unless filled with the fruit of thought. But the actor in the drama has it easier than we: given command of form, he can sometimes express things even without feeling them, for he works with a text, and often a text of genius. All we have to work with is music and wordless movement. So we must learn to express thought by movement so clearly and convincingly that movement shall take the place of words.

How is this to be done? No book on the ballet, and no ballet-dancer, has ever given the answer to that. Yet history has known many an instance of dancing as expressive as the spoken word. If Pushkin immortalized the name of Yevdokia Istomina, it assuredly was not because she "in mid-air beats her feet together", but because she "flies, inspired before us". . . . That was it. Inspiration—the movements of the soul, the love of beauty, the nobility of man's emotion—it was an expression of these things, I know, that was achieved by Maria Taglioni, and by Anna Pavlova, and by many of the Russian dancers whom I myself saw and strove to emulate. Their dancing was indeed clear and expressive as speech. . . . But how did they achieve that, and how were we to achieve it?

No one ever gave me a direct answer to that question. And I am convinced to this day that it cannot be answered with the accuracy of a recipe or a prescription. Yes, we have a set of elementary movements that might be likened to the letters of the alphabet. Yes, out of this alphabet we can form different "words" and "sentences" that will make up the dance. But out of the letters of the real alphabet, too, one can form the words of lovely poetry or of worthless doggerel. And just as there is no ready-made recipe for true poetry, so there is and can be none for beautiful dancing—vivid, vibrant with thought and feeling, speaking clearly though wordless.

Of course, besides the alphabet, the poet must know grammar and usage. He must command his medium freely, in all its subtleties and nuances. So must the dancer. But just as complete command of language is only a preliminary condition for writing poetry, so complete command of ballet technique, which constitutes his "alphabet", is an essential but only a preliminary condition for the normal work of the dancer. And what is it that will change that "normal work" into art?

Many years later, on the last page of Stanislavsky's *The Actor Prepares*, I read: "Singers must practise their scales, dancers their exercises, and actors drill and train according to the 'system'. Desire earnestly to achieve your goal, perform this work, learn to know your nature, discipline it, and, given talent, you will become a great artist."

"Given talent". . . . And talent—is work. What do we have, then: a vicious circle? I do not think so. I do not think there is any need to define "talent" with the precision of a law of mathematics. Yes, for one thing talent is work, and not only work as such, the actual performance of it, but the ability to work, the love of work, the inner need to work. It is also the ability to feel, to think, to learn both from books and from contact with people of every sort, seeing in each what is fine and good in his human individuality. It is the ability to observe life and to store up life's impressions, turning them to the benefit of one's work, one's art. Yes, and it is also something else, which we cannot yet formulate and explain with precision, but which nevertheless has a real and objective existence. I see nothing terrible in the fact that this "something" has not yet been dissected, elucidated, worked out with a slide-rule. Even if it should be done sometime, that, I am sure, would not make the amount of talent any larger.

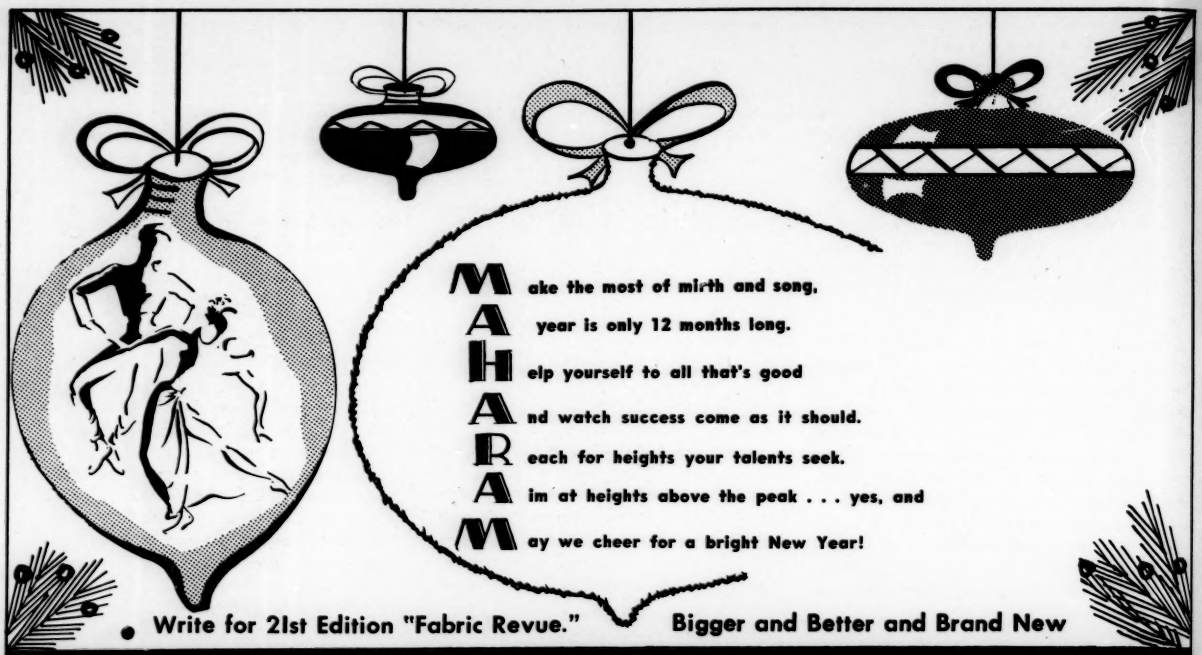
Personally, I think that every human being has talent. It is only a matter of discovering that talent in time, of showing the person his vocation. A time will come (we are already at the beginning of it) when more and more talent will make its appearance in every sphere of life. And in the ballet too, of course. Things are heading that way. . . .

When, in those early months of my acquaintance with the miTme-Kachalovs, I was rehearsing *Swan Lake*, everything around me seemed illumined by that work. Everything I saw, read and heard came to me through the magic prism of that ballet and my aims in it. To me Odette was the essence of eternal femininity and noble, touching purity. How could I best express these qualities?

It will be in place here to recall that in that production the part of Odette-Odile was danced by two dancers: one danced Odette the fairy Swan, the other Odile, real and wicked. I was dancing Odette. There was also the fact that according to the new libretto and conception, Odette was in reality a swan and only appeared a maiden to Siegfried. I therefore needed to find movements suited now to a real bird, now to a seeming maiden.

But the problem did not lie in the technique of these movements, though they were in fact very difficult. My Odette was to tell

(*continued on page* 53)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(*continued from page* 51)

a tale not so much of a soul's anguish as of the shy longing of a maiden love, of its sanctity, its utter devotion and its all-conquering power. And I do not know whether I would have succeeded in this had it not been for all that my "adult schooling" had given me, all that I had learned and pondered at the Timme-Kachalovs', among friends whose entire being was bound up with the successes, the progress, the sorrows and joys of our theatre.

The whole process of the evolution of our choreography, the whole course of its development tended towards greater depth of image and theme . . . from the ultra-revolutionary *Red Whirlwinds* and the ultra-industrial ballet *The Bolt* we advanced, often enough through painful searchings and failures, towards new, poetic and realistic productions. For the first time the ballet consorted with genuine literature and with new themes. Pushkin and Balzac. . . . *Lost Illusions, Red Poppy, Flames of Paris.* . . . And for me myself, first and foremost Pushkin—*The Fountain of Bakhchisarai.*[1]

Before the new ballets (I have in mind the good ones, of which there have been and are many and will of course be more still), ballet music, with the exception of the fine scores in many of the classical operas and the ballet works of Tchaikovsky, Glazunov and a few West-European composers, was written with one object only: to help the dancing, to mark its rhythmic accents. It was required to be "danceable", suited to the dancer's convenience. And to have "danceable" music is of course a great thing. But if the entire significance of the music is confined to its "danceability", one might as well abandon the idea of ballet reproducing the life of the human spirit.

In our choreography, the music was made the starting point; and the fact that it was not now something concocted for the purpose of showing off the dancer's technique, but that dancers and producer sought above all to bring out the idea of the music, was in itself an earnest that ballets would become more meaningful and that their performers would endeavour to act, as well as dance, the music of their parts.

A new chapter opened in ballet music: there was thought contained in it as well as action, and this helped to impart the same quality to the dancing. Dances were staged now not for the sake of that charming waltz or galop tune, but for the sake of expressing ideas and emotions.

[1] This ballet is based on Pushkin's poem of the same name, a tale of the love of the Tatar Khan Girei for his captive, the Polish princess Maria, who is killed out of jealousy by Zarema, formerly the Khan's favourite wife.

(*continued on page* 54)

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(continued from page 53)

Music like that was capable of depicting not only fairy-tale beings, a world of dreams, but the real world of flesh-and-blood people and their passions. And Boris Asafiev succeeded in doing this in his score for *The Fountain of Bakhchisarai*. His clear musical characterization of Maria, Zarema and the Khan, the vivid expressiveness of his music, which has both "danceability" and depth—these were characteristic of the new ballet with its abandonment of nymphs and dryads, which may be very charming creatures, but are certainly not thinking ones.

Of course, in the old Russian classical ballet, too, there were not only the fairies and princesses with their scintillating variations; there were mind, soul, idea also. They were present in many productions, especially when outstanding artists took part, and our ballet enjoyed world-wide renown not only as a spectacle—and in that it was technically unsurpassed—but also as an art form that was undoubtedly of the spirit. Still, the, so to speak, dominant figure in the Imperial Ballet was the dancer of scintillating technique, a dancer whose prime and paramount function was to "gladden the eye". . . .

Now the new ideology was triumphing even in this, perhaps the most conservative of the arts. "All lies in Man, all must be for Man!" . . . became the motto of the ballet of our day.

Until then the idiom of the ballet had been not only conventional (that it still is and will remain), but very often absolutely helpless: the dancing itself for the most part expressed nothing whatever. A dance would be followed by a passage of miming to explain what had happened in the dance. Then there would be more dancing, and more mime. I think it significant that it was by drawing on the realism of Pushkin, the singer of Man, that we managed to break with this practice more resolutely than we had succeeded in doing in any of our new productions of old ballets. And because of it I would say that *The Fountain of Bakhchisarai*, produced in 1934 at the Kirov Opera and Ballet House in Leningrad, was a landmark in the development of our choreography.

In working on this ballet, the producer, R. V. Zakharov, and we of the cast strove above all to express the truth of human relationships, for without that it would be utterly impossible to bring out Pushkin's idea, to reproduce his wonderful characters. Staging Pushkin's poetic drama, one could not present just dances "in general", dances as such, which might be transplanted into another ballet, written on other motifs, with perhaps only the costumes changed. No, the dancing had to be individualized, made characteristic only of Maria, let us say, or only of Zarema; invested with tender sadness in the case of the one, with jealous passion in the case of the other; built of smooth, gliding movements, or of fierce,

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passionate ones, depending on the character's state of mind at the moment.

It was thus that we achieved the Maria-Zarema "dialogue". In this dance the two women's feelings were expressed mimically, and no pantomime was needed to "explain" anything—the dance said everything. And the same principle of "action" was followed in Maria's scene with Khan Girei, and in the scenes where she remembers her home and loved ones, and in the dances of Zarema.

Pushkin's Maria caused me largely to revise the renderings of my earlier roles, to evolve a new approach to them. There was, for example, the role of Giselle. I had to portray here a love hopeful and joyous in the first act and tragic in the second, but in both so vital and powerful that it triumphs over the evil will of Myrta and over death itself. It is in that that the meaning of this ballet lies, and not (as people inclined to vulgarize it are prone to think) in the story of a simple-hearted girl's seduction by a wealthy nobleman.

As I worked on Giselle and tried to conjure up the image of this "simple girl", I sought instinctively, as I had done in Maria and in all my roles since, for the magic "If" that would carry me over into Giselle's tragedy and make me believe in it so intensely that the audience should believe in it too.

And this new approach to my earlier roles made me better able to undertake that of Juliet.

As in Maria of *The Fountain of Bakhchisarai*, I had to make the music my starting-point . . . music rich in content, melody that revealed the characters' inner world—that was the thing that principally determined our choice of the patterns of the dance.

In Prokofiev's music there was much that was unexpected, unaccustomed, "undanceable"; the frequent change of rhythm, for example, made things difficult for the performer, hindered him. I remember that when all of us—dancers, producers, composer—gathered after the first performance, I could not keep from saying: "Never was a story of more woe, than dancing to Prokofiev's music, oh!" But that was a joke, while in earnest I would have said something else: that here we had a unity of thought and action even more perfect than in *The Fountain of Bakhchisarai* and that Prokofiev's music, for all its novelty and modernity, was amazingly appropriate to Shakespeare's tragedy. I believe that that is the secret of the production's success, the secret of its unfading bloom.

But when, nearly fifteen years ago, I was beginning on this piece of work, it seemed to me more than I could hope to accomplish. The more I thought about what I was attempting, the more impossible it appeared. For in this heroine I had to bring out that eternal human theme which Dante has expressed in the line: "Love that exempts no one beloved from loving. . . ."

All peoples and nations have unforgettably

(*continued on page* 56)

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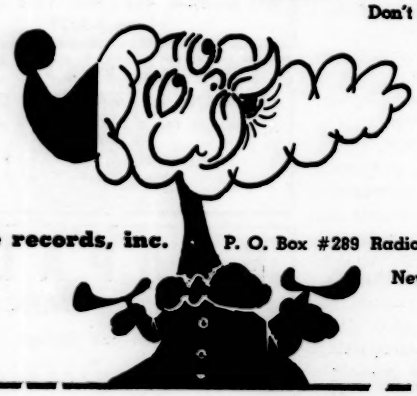

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Ulanova

(continued from page 55)

moving tales and legends of an ill-starred, overwhelming love obstructed by external circumstances, which, however, prove powerless to stifle and destroy it. And this great theme we had to bring out in the characters of Shakespeare, and with truly Shakesperean fullness. Where were we to find the strength for it? In our work.

Juliet is above all a concrete figure, a figure endowed with all the full-blooded vividness characteristic of Shakespeare, and I had to see that nothing of this should be lost. Shakespeare's text itself suggested to me the carefree light-heartedness of the early scenes, the amazed agitation of the masque, the rapturous joy of the balcony scene, the chaste purity of the marriage scene, the courageous conquest of the fear of the tomb. . . . The outward traits of my heroine I sought in Renaissance portraits, in the women of Botticelli: Primavera—Spring—is not that Juliet herself?

Prokofiev by his vigorous and unusual music, which appeals so readily to the modern ear, yet is so thoroughly consonant with Shakespeare—music so clear and vivid in its characterization that it dictated to us the expression and significance of our actions, our movements—commanded us: you can and must act only thus-and-thus. This helped us greatly in determining the patterns of the dance. But even so the dance had to be created, had to be composed out of that small "alphabet" of known ballet movements which we have at our disposal.

What I saw in Juliet was a will of extraordinary power, the ability and readiness to fight to death for her happiness. Hence the intense dramatism of the scene with her father when she refuses to marry Paris, and hence that utter determination and courage in the midst of despair whcih I sought so earnestly to express. I saw in this character spiritual qualities which under other conditions would have led her to deeds of supreme patriotic heroism.

I wanted, I felt an urgent need, to portray in my Juliet a person close to ourselves in spirit, in some measure a contemporary of our own. This tragedy written centuries ago was to sound in the ballet as a modern theme, was to be felt as a new ballet.

And here I must make a reservation. While I warmly welcome present-day themes, I certainly do not mean by "new ballet" only direct "reflection of present-day life". That is something that we need to do, but I doubt if it can be done so easily and simply. The new in the arts, and therefore in the ballet too, is everything that is consonant with our outlook and our aspirations. . . . That is why we so love and treasure Pushkin and Beethoven, Shakespeare and Leonardo da Vinci. That is why we say that the range of subject-matter for ballet has broadened immensely: from the battles of the Civil War to the revolt of the Roman gladiator Spartacus, from the struggle for peace in Italy to the philosophical poems

of Nizami, from the heroism of the crew of the *Aurora* to the life of the youth on our collective farms—everything is expressible in the idiom of the new choreography, and all of it must appear and is already beginning to appear upon our stage. . . .

Of course, reproducing such figures in ballet is not so easy. And in general the ballet is a difficult art. . . . As I. P. Pavlov said about science, if we had two lives to live, both would have to be dedicated to art, and even then it would not be enough.

THE END

Reviews (*continued from page* 49)

Ballet Russe de Monte Carlo
October 23, 1954
Academy of Music — Philadelphia

Michel Fokine turned out to be the star of this early performance on the Ballet Russe de Monte Carlo's first tour as a new company. Fokine's *Scheherazade*, which concluded the program, featured a dignified and impassioned Zobeide (Maria Tallchief), and an athletic Slave (Victor Moreno). Visually the work looked fresh. And more important, its soundness of structure; the sure way it joined with the music to build dramatic tension; and the surprising humanity of its principal characters, more than justified its continuance in the Ballet Russe repertoire.

At this point, the same cannot be said for the two premieres — Leonide Massine's *Harold in Italy* (Berlioz) and Antonia Cobos' *The Mikado* (Sullivan-Rieti). The former was a hopelessly outdated ordeal of plushy plastique. And the latter was a series of "character" divertissements also surprisingly passé in their rococo attitude toward ballet movement.

The *Don Quixote Pas de Deux* found lovely Maria Tallchief slightly unsure of herself with a new partner, Eugene Slavin (who replaced the hospitalized Frederic Franklin) and not quite integrated into the hearty style of dancing favored by the Ballet Russe de Monte Carlo.

The sincerity and high spirits of the company led by Leon Danielian, Joseph Savino, Gertrude Tyven, Yvonne Chouteau, Alan Howard, and an authoritative-looking newcomer named Irina Borowska, somewhat offset the tenuousness of the repertoire.

The Ballet Theatre
October 26, 1954
McCarter Theatre — Princeton

Important event of The Ballet Theatre's opening performance was the appearance of choreographer Valerie Bettis in the principal role of her ballet *A Streetcar Named Desire* (which The Ballet Theatre has acquired from the defunct Slavenska-Franklin Company). Of equal note was Igor Youskevitch's appearance as the roughneck Stanley in the same work.

(*continued on page* 69)

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DO'S AND DON'TS OF BASIC BALLET

BARRE EXERCISES – PART FIVE

BY THALIA MARA

PHOTOS BY WALTER E. OWEN

INTRODUCTION: Here is one of the most difficult of the basic barre exercises. It is also one of the most powerful, having as its purpose the loosening of the ligaments and muscles of the hips. It is a valuable aid in improving the turn-out when it is performed correctly but it is unfortunately one of the most abused of the barre exercises.

Great caution is required on the part of the teacher to see that each student is properly placed and balanced over the supporting foot throughout the exercise. It is through errors of placement and lack of centering over the supporting foot that most of the errors of execution are committed. A great deal of damage can be done to the knees and feet, and movements involving the use of the hips can be adversely affected through practicing this exercise incorrectly.

Basically the exercise consists of a circular movement of the working foot on the floor. The foot carefully aligned should be strongly arched as it describes an arc or semi-circle with the toes held firmly to the floor. The toes reach outward as far as possible at each point of the semi-circle. Ronds de jambe à terre en dehors means circling the leg *outward* on the ground, or from front to back; ronds de jambe à terre en dedans means circling the leg *inward* on the ground, or from back to front.

In the advanced stages this circle is accomplished smoothly without pausing, the foot making continuous circles on the floor. Musical tempo is generally a waltz and the first beat of each measure finds the feet in first position.

However, in the beginning stages it is of the utmost importance to work slowly, pausing at each stage of movement for correct foot positions and body placement.

The toes must never leave the floor in this

RONDS DE JAMBE A TERRE

exercise. The body must be held in perfect alignment and balance. The working leg, in describing the semi-circles, works entirely within its own hip socket. Its movements should in no way affect the body, causing hips or shoulders to turn back and forth. Hips and shoulders should continue to be parallel to the floor as in correct placement. The student should feel a strong lift from the heels upward through the knees and thighs and out of the hips.

DO'S AND DON'TS: In the first four pictures, Sonja Bachrach is demonstrating the ronds de jambe à terre en dehors.

Starting from first position (not shown) the foot slides forward to point in fourth position front as shown in our first picture. The leg maintains its turned out position and the heel is raised and pressed forward. Both knees are tightly pulled upward and the body is well balanced forward over the ball of the supporting foot.

In the second picture, the foot has described a quarter circle outward to the second position. Sonja is reaching out as far as possible with her toes while maintaining correct alignment through the hips. The body maintains its forward balance over the ball of the supporting foot and the knees are still tightly pulled up. The pointing leg is well turned outward with the foot correctly aligned to the leg and the toes to the heel.

In the third picture Sonja has completed the arc of the semi-circle. She is now reaching back as far as possible to fourth position at the same time keeping her hips in alignment and (most important!) the lift up out of the hips. The pointing leg and foot are correctly turned out with the foot pointing directly back in a line from first position. There is no weight on the pointing foot but all the weight is centered, still, over the ball of the supporting foot.

(over)

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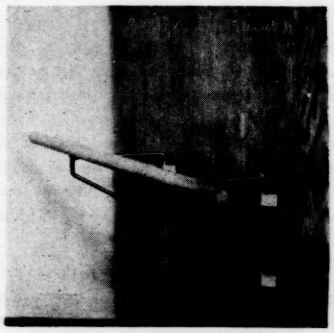

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In the fourth picture Sonja has returned the foot to perfect first position with both knees tightly pulled up and both feet holding the floor correctly — that is with the heel, big toe, and little toe.

Throughout this exercise, as in all barre exercises, the positions of the head and shoulders and the working arm as well as the lifting of the ribs are of the utmost importance. Sonja is demonstrating good positions in these photographs. Notice too, the feeling of ease or lack of tension — it is impossible to do good work if the body is tense, it must remain pliant though firm.

Little Eva di Piazza is demonstrating in our next three pictures the three most common errors of execution which students seem prone to make.

In picture number five Eva is showing us that in sliding the foot from the fourth position back to first position she has allowed the working foot to roll inward on to the arch. Some students do this to a very marked degree. Continued practice in this manner without correction can seriously weaken the foot and ankle. I have found this to be a very common fault in beginners and poorly trained students.

In picture number 6 we see that the working leg is not sufficiently turned outward as the foot passes to first position. The hip on the working side has been allowed to raise up and the body is out of alignment. This is a common error in students who have been permitted to make continuous circles before thoroughly understanding the exercise.

In picture number seven we see another dangerous error. The working knee has been allowed to slacken as the foot passes to first position. This usually happens when the body is allowed to "sit into the hip" on the supporting side. This slackening and sitting is most weakening to the knee and completely destroys the value of the exercise for loosening the hip joints.

It will be seen that most of the errors of execution occur at the passing of the foot through first position. However, the alert teacher will find many other errors in a beginner, for as I have pointed out in previous exercises, students are capable of an infinite variety of errors. The good ballet teacher needs the eyes of a hawk and the patience of Job if she is to do a proper job.

Ronds de jambe à terre en dedans is done exactly in the same manner with the movement of the leg reversed — beginning to the fourth position back and circling around to the front.

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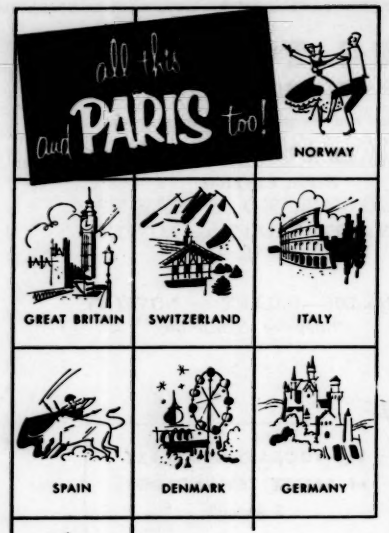

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Roje

(*continued from page* 43)

Markova, Margot Fonteyn, Moira Shearer and many others. (The school still continues in London today under the direction of Mme. Legat.) For his great achievements, Legat was honored by the French government with the order of the Palm Academie.

To say just a little about such a great person as Legat would take many pages. So I mention him only briefly now — my beloved teacher to whom I owe everything I know.

My meeting with Maestro Legat was a very unusual one. For many years I had longed to go to his school, although all the circumstances of my life at that time were firmly opposed to my desire. But, as in a fairy tale, destiny one day brought me to the great Legat in his London studio!

I came to him as a soloist of the best Yugoslavian ballet company that existed, and had behind me a reputation as a highly talented dancer, well-known in her own country. Being very young I was, of course, very proud of myself and I showed my "knowledge" very eagerly to the great master. When my exhibition was over, I waited for a compliment — but he just smiled at me and asked, "Why did you come to me when you are already an established dancer in your own country?"

"I came to you," I said, "just for a little polish."

"Pity," he said, "you could be marvelous if you could forget all you know and start from the beginning."

"How do you mean it — I have been working so hard — from my childhood. I can jump, I can do turns. I can express my feelings. And this all is nothing?" (What a disappointment!)

"Yes," he said, "you can dance, because you carry dancing in yourself — but all you are doing is wrong, my dear. You don't know even the most fundamental things. You don't know how to stand on your feet. You don't know how to walk. . ."

I don't know why I didn't faint. The studio was whirling around me. I started to cry bitterly. Legat suddenly realized that it was too much for me to hear at once, and he was sorry for me. However, the next morning I appeared for my first private lesson, determined to do all that Maestro asked.

But there really was not much to do, since the entire hour was spent in learning how to stand in first and second positions. And that was all! In the afternoon I had another lesson in which I learned to stand in third, fourth and fifth positions.

After several days I was learning about *tendu battement*. I learned not only how to do it but also what purpose it serves and when it is used. For more than three months I was not allowed to leave the *barre*. How difficult all this was for me only a young enthusiast who also lives for dancing can understand.

But Maestro was very kind and understanding and that helped me to discipline myself.

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When I was allowed to leave the *barre* I started slowly to realize what he meant when he asked me to forget all I knew! Little by little I saw in the mirror another person! Maestro seemed to be very pleased with my progress and that gradually gave me back my confidence.

After six months' study I decided that no matter how great the disappointment of my friends who were waiting to see me perform again, I wanted to be near Maestro as long as he wanted to teach me. It was not an easy decision — it meant great sacrifice — but I do not regret any of it. I feel so happy whenever I think of this period of my life which played so great a part in my destiny. I find richness and satisfaction in having had the good fortune to know such an immortal genius. All his words are still living, and they will live from one generation to another through pupils who are learning the art into which he poured so much of his profound soul.

* * *

The Relationship Between Teacher and Pupil

For a dancer to be created it is not enough that there should be talent and a good teacher. Very much is also required of the pupil. The teaching of any subject is not an easy job and ballet teaching is particularly difficult because it deals with a body which is always in motion. If a pupil could only realize how great is the responsibility and what enormous demands are made of the teacher, surely he would always try to give his best to help. Usually the pupil regards the teacher as someone who will always be there to repeat over and over the same remarks. But when the pupil finds himself alone in front of a choreographer, and nothing less than perfection is expected of him, then he is inclined to wish he could bring back the teacher's words so often unheeded in the past.

It is absolutely essential that there should be love and understanding between the teacher and his pupil. If this love and understanding exist then it makes no difference if the teacher and pupil are separated for a while. For a portion of each year, I teach away from my own school in Yugoslavia, which is managed in my absence by my excellent assistant, and yet I direct every detail of the work done there. I know exactly how far a certain pupil will progress in a given time, and can give instructions for him to be taught certain things as he becomes ready for them. When I return I know that there will be no distance between me and my pupils: we shall carry on just as if I had not been away. This, of course is extreme, for a teacher who works throughout the year with a pupil, the tie is even more obvious.

The love of the teacher is very similar to the love of the parent. The teacher should always be ready to give and expect nothing in return, except the joy of seeing his pupil make progress and get to the top. How wrong are those pupils who imagine that because they pay for their lessons, they do not need to feel any gratitude to the teacher! If the teacher really cares for the pupil, the latter cannot possibly pay for more than a tiny part of what he receives. The teacher gives part of himself and how can one pay for such a thing in money?

The aim of the teacher is not limited to the moulding of the physical aspects of the pupil; the psychological aspects are just as important. I cannot work with a pupil until I find out what goes on inside him. The first lessons are devoted mainly to talking, as I try to find out the many different facets of his nature. When I come to know him, then results are very quickly achieved. It makes no difference whether the pupil is a small child or a grown-up person. The teacher must search incessantly for a way to reach the mind of his pupil; in fact the teacher and pupil must come to know each other very well, and become real friends. I do not think that the contact between teacher and artist-pupil is so important in any other profession as it is in ballet. This contact is something one regards as sacred. I just cannot teach a pupil if I do not like him. In the hands of the teacher the pupil is going to be reborn, he will become a dancer — an artist! The body created for limited functional movements will become a body which can speak, sing, and give expression to the most wonderful feelings of which the human being is capable.

Let us take the instance of a dancer called on to interpret the role of Juliet in the ballet *Romeo and Juliet* and try to imagine the high degree of expressiveness demanded in the body of such a dancer if it is to say without the aid of words all that Shakespeare poured into the lines of the play, and more. When, in Yugoslavia, I tackled this role, I studied Juliet's lines until I had absorbed every word and rhythm into my blood. Then I listened to the Prokofiev music over and over. After that I analyzed the steps to see how far they were capable of saying what Shakespeare had said in words, and finally I worked on the steps to find ways of expressing all the complexity of Juliet's character and the great scale and variety of her feelings. This is the sort of demand the pupil must be able to meet when he becomes a full-fledged dancer. He must have a body that can speak and it is his teacher who must lead him to such achievement.

(The teacher, of course, must have a very great knowledge, and there must not be a question which he cannot answer. This knowledge must include the capacity to give each pupil individual treatment, as there are not two pupils exactly the same.)

Since ballet is a visual art, the pupils invariably copy their teachers, accepting all that they see, and for this reason, it is much preferable that the teacher should be a good dancer also. Theoretical knowledge alone is not enough for the teacher — demonstration is essential and a teacher who is or has been

(*continued on page* 64)

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Roje

(continued from page 63)

a dancer has resources of kinesthetic memor which are invaluable.

The teacher may be quite old, having lon ago ceased regular training and thus may no be able to execute difficult steps properly o with agility. But such a teacher is still abl to make clear the secrets of good dance: hav ing once been a good dancer, the teacher neve loses the feeling of the movement.

The Individual Approach

The eyes of the teacher play a very im portant part in training. A great deal of tim and energy is saved if he catches faults a an early stage. When faults are neglecte they form into habits and are very difficul to correct. It is no less important for th teacher to notice the *good* things about th dancing of the pupil, for it is out of thes that the personality of the future artist wil be created. Suppose a pupil has marvelou elevation: the teacher naturally gives such pupil full training in all aspects of dancin but he also pays particular attention to thi special capacity and tries to develop hi jumps to the maximum, so that the pupil wil become an excellent elevation dancer. Th same applies if a pupil has some other re markable predisposition such as beautiful line great suppleness, speed, balance, charm, grace etc. I like to see dancers who are origina and individual. I believe no two dancer should look alike and one should not teac everybody in the same way. It is a great mis take if one does. How different the sam movement looks when performed by differen dancers! The fundamental laws of classica dancing are, of course, universal and must b

Among the students at Miss Roje's Inter national School of Ballet in Yugoslavia ar Diedre O'Conaire and American Myles Mars den shown in the garden of the school. I the background is the very old village o Kastel Kambelovac, which is not far fron Split, the capitol city of the Dalmatian Coas

learned by all. But even at the very beginning we see that we must explain things in different ways to various dancers. To some dancers one can explain things in a straightforward way, but in order to get results from others, one must use a great deal of imagination, trying metaphors and similes until one finds something that makes them understand what is required.

Mechanical work does not take one very far. Suppose the same movement is repeated day after day, as is the custom in some schools. At first this seems to give good results: the muscles gain more and more strength. But what happens when the strength reaches its maximum? With further work and pressure on the same muscles we can expect only deformation, many examples of which I have seen. For instance, Legat's own father had experience: thus he practiced turning out his feet to such an extent that he achieved an amazing angle of opening, but this destroyed the elasticity of his legs and he could no longer jump at all.

Perhaps partly because of this, Nicholas Legat was always careful to give action to all the muscles and to mould them in a lovely form. It was typical of him to say, "How intelligent are those legs!" or "What a dumb body!" His exercises were planned to make every part of the body active, expressive and highly cultivated. He could not stand monotony. Two of the reasons that the Legat System is so outstanding are: its infinite variety and its thoroughness.

What Kind of Classes

I think the system of routine training belongs in the past. I am often asked by teachers what sort of class training I recommend. Before I can answer I must ask myself a number of questions:

First: Am I teaching pupils or professional artists, or a mixture of both? When I was giving classes to the Blum-Massine Company in Monte Carlo before the War, I was likely to find myself with a class where the front row consisted of such great artists as Danilova, Markova, Toumanova, and so on, while the last row consisted of children of thirteen, fourteen or fifteen years of age just from the studio of Preobrajenska, Egorova, or Kchessinskaya, and had to devise a class in such a way that all would have suitable work to do and all would make progress.

Second: How many pupils are there? If the class is large, I must divide it up in such a way that each pupil gets a fair chance, according to his capacity.

Third: In what physical condition are the dancers? Have they just returned from a holiday? Are they tired after a heavy week of performance? Is there a rehearsal or performance to follow for which they must save their energy? What is their state of health? And a dozen other questions of this character.

Fourth: How old are they and what ex-

(*continued on page* 68)

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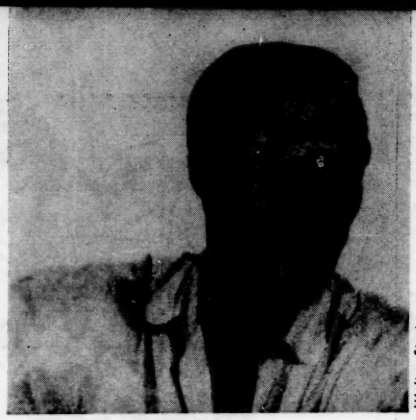


Walter Strate

A TAP BARRE

PART II

BY PAUL DRAPER

An exercise for the strengthening and coordinating of heel and toe: Stand on left leg in a demi plié, left hand on the bar, facing forward. Bring free leg, well turned out, to a *sur le cou de pied* position, point toe as strongly as possible till it points directly downward in a line that bisects the supporting foot. The toe should be an inch or so from the floor, the heel forward, and the leg turned out. Raise the heel of the left foot, without lifting the body, bring the heel down sharply and touch the toe of the right foot to the floor, keeping the foot pointed, and repeat. Do this in triplet rhythm, and very fast, one and a two, and a three and a four, to seven counts.

Lift right leg to the back on eight, and repeat the same exercise, taking care to keep well turned out or the foot will not pass closely enough to the supporting leg. There are many variations of rhythm possible. This exercise may also be done with the right leg moving slowly from front to back in the form of a *rond de jambe à terre.*

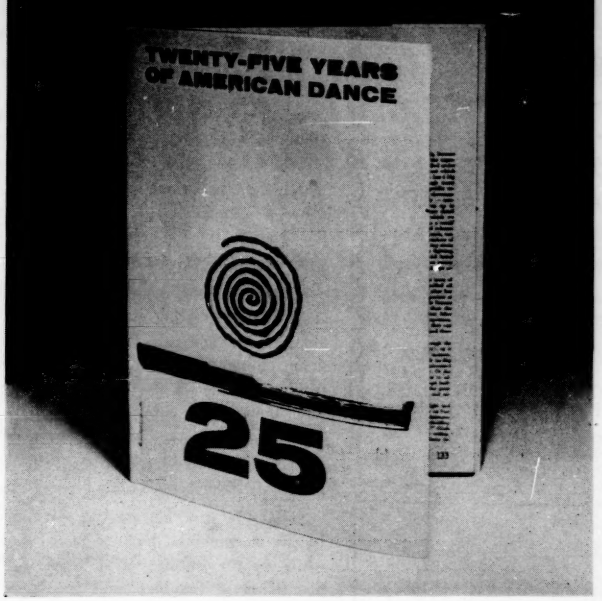
Battement fondu developpé with heel beats on supporting leg. Perform this exercise in exactly the same way that you would perform it in a ballet class, but add a series of rhythmical heel beats with your supporting leg as your working leg does *developpé* in each direction.

Shuffles frappés: This sounds like a new sort of sundae, but it is an excellent exercise. Stand in fifth, right leg in front, and brush right out to side, brush right back (this constitutes one shuffle), brush out from the back, brush in to the front. Do this in the following rhythm: ONE, one two three, TWO, one, two three, THREE, one two three etc.; or in a long, uninterrupted roll in triplet time. Do this same exercise with *relevé*.

Grands battements: Left hand on the bar, stand on right foot, left foot pointed to the back in fourth position. Bring left foot forward with a slap, finishing on heel. Raise right leg to *grand battement* position, lower it, step heel, extending the left foot to the back, as you *plié* on the right. Repeat eight times, and then perform the same exercise to the side and to the back. This exercise may also be done with *relevé* on the supporting leg each time it finishes the slap heel sound. The sound, incidentally, is "four and a one, rest, and three".

A very good exercise for developing strength and speed of the feet is as follows: Standing on one foot with the other foot in a *sur le cou de pied* position, tap the free foot on the floor as long and hard as you can. Take care not to bend the knee nor to motivate this movement from the thigh. It is done solely from the ankle, and can be done slowly or fast or in varied rhythmical combinations, being sure not to allow it to become what is called a "nerve tap". It must be muscularly controlled.

These are some of the exercises that I consider essential. I can promise you that a faithful performance of them daily will improve any tap dancer's technique, in both speed and skill, to such an extent that all ordinary steps will seem ridiculously easy. This, of course, does not happen overnight, or at the end of a week, or at the end of a month. Good dancing like any other creative effort, needs the sharpest and keenest of tools, and an unceasing dedication to the education of one's muscles, tendons, head and heart. It takes a long time.



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(*continued from page* 65)

perience have they had? Young dancers can afford to waste energy, they can do a movement a hundred times and still get their energy back. With experienced artists, who need to conserve their energy, it may not be necessary for them to do a movement at all: I simply explain and they assimilate.

Fifth: In what country are we, and what is its climate? A hot climate dictates a different type of class from a cold climate. In the damp climate of England, dancers suffer from trouble in the joints: they must warm up their bodies very carefully so as to be ready for work, and must cover themselves with woolen garments to keep the entire body at the same temperature.

Sixth: Is it a morning or evening class? In the morning the body is rested and fresh, while in the evening it is tired, the blood has fallen to the legs, and the legs are no longer supple.

Seventh: How much time have we for the class? This may be as little as twenty minutes if it is a company class, but the exercises must be planned to make the best use of the time to work each muscle.

Eighth: Shall I be working with the dancers systematically for some months (or even a year) or is it only a question of a few classes? If the former, I can afford to work very slowly, waiting for results to come in the distant future. If the latter, I confine myself mainly to suggestions about my observations, telling a dancer that such and such is good for him, while other things are bad and should be avoided.

These are only a few of the questions I must ask myself; there are a great many more. It sounds very difficult, but it is really quite easy *if the teacher has the ability to put himself into the position of the student.* If, for example, I am teaching beginners, I have only to remember how I felt when I was in the same position, tackling the very easiest steps and not being able to understand or do them. If the pupil is a small child, I transfer myself to what I was at that age. If I am teaching an experienced artist, I put myself with him on the stage, helping him to conceal all the hard work he has to do and to concentrate on the achievement of his artistic aims: together we analyze his part and reach for perfection.

In conclusion, I would like to say that perfection is unattainable: no matter how great and how famous the artist is, perfection always lies just a little bit in front of him like his shadow, just so far that it is forever elusive, forever making demands on him. *THE END*

(*continued from page 57*)

Miss Bettis has not been dancing recently, but her unique sense of propulsion through space was as exciting as ever, and maturity has brought a new warmth to her dancing. Mr. Youskevitch has not yet subjected his classic demeanor to the jagged histrionics of his new role.

The *Black Swan Pas de Deux* brought Nora Kaye back into the Ballet Theatre fold, and it heralded the return of Danish Eric Bruhn. Miss Kaye's dancing was a trifle on the sinewy side. Mr. Bruhn's performance was added proof that a perfectly centered body is capable of infinite elegance and power.

The program also contained two works which Ballet Theatre has made delightfully its own — *Les Sylphides* (with distinctive performances by Ruth Ann Koesun and Lupe Serrano), and *Interplay*.

Munt-Brooks Dance Company
October 10, 1954
Hunter Playhouse

Care and thought were everywhere to be found in the concert of Maxine Munt, Alfred Brooks, and their little company. But these elements, important as they are, do not supplant an innate movement sense.

Neither choreographer has this sense to any marked degree. And so their dances remained essentially literal, external, and enmeshed in props.

Most promising was Mr. Brook's *Three Reflections*, a lightly scathing commentary on the preening female and the anonymous male. The first (and best) "reflection" found Mr. Brooks hooded in black, unobtrusively banging out jazz on a piano, while Miss Munt and the two-member company (Martha Cutrufello and Marion Jim) wriggled through a flapper dance that amusingly emphasized their legs encased in tight jersey underskirts.

Several other provocative ideas were suggested (as the man tapping out a heel rhythm for the girls to dance to — or his picking up props to the rhythm of someone's beating on the piano top). But somehow, the ideas were never fully developed in dance terms. The festoons of prop drapery were always there to take over.

The same was true of Mr. Brooks' *The Web*, in which he struggled with two women inextricably fettered by a bandage. And in Miss Munt's *There is a Season*, one also found a preoccupation with "things". And so the danced commentary on the inexorability of family-structure seemed almost secondary.

Miss Munt's solo, *The Unquiet Path*, came nearest to making a true dance statement. The first two sections, in particular, had freedom and impulse.

The musical accompaniment, some of it composed by Mr. Brooks, was selected with care. And it was played with style by the Calimir String Quartet.

THE END

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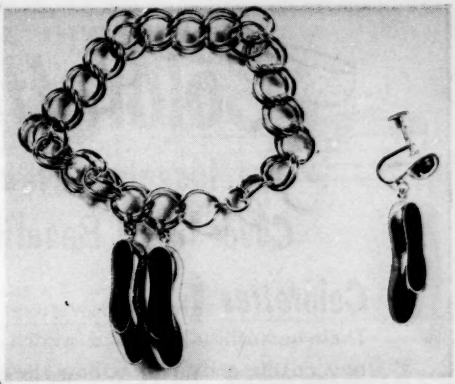

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10/54

THE BALLROOM

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When orchestras throughout the country are playing for actual dancing, whether it be in country clubs, hotels, ballrooms or night clubs, a fair percentage of the music is sufficiently identical in tempo and style to be called standardized dance music. Yet it is virtually impossible to find danceable music on records.

In Foxtrots, Guy Lombardo is almost the only orchestra leader who puts on records music that has come to be accepted through the years as Standard Foxtrot in style and tempo. In fact Lombardo again is almost the only one who currently records Waltzes. As far as other orchestra leaders or record companies are concerned, the Waltz, Slow, Medium or Viennese, just does not exist as a national popular dance.

Tangos, Rumbas, Mambos, however are obtainable in danceable styles. Also, coming on the market is a new trend in Mambo styling called ChaChaCha.* At the moment this styling is manifested in more melodious music with less brass and not so much of the raucous jazz riffs and beat. The tempo in general approximates that of Slow Rumba.

Most of the records listed are good for both teaching and dance parties. They are also of special value because both sides are useable.

The Waltzes and Foxtrots can be obtained regionally. Two good sources for the Latin records are Colony Record Shop, 1671 Broadway, New York 19, and the Spanish Music Center, 1291 Sixth Avenue, New York 19.

** For an analysis of ChaChaCha see our article in the January issue.*

FOXTROTS and WALTZES

S—Slow . . . M—Medium . . . F—Fast

One Little Word Honest and Truly	S—*Fox* F—*Fox*	Lombardo Decca 57995
Rain or Shine Enjoy Yourself	S—*Fox* M—*Fox*	Lombardo Decca 24852
White Christmas Anniversary Waltz	S—*Fox* S—*Waltz*	Lombardo Decca 23738

Think	S—*Fox*	Lombardo
Florida	S—*Fox*	Decca 28952
Hold My Hand	S—*Fox*	Lombardo
The Mama Doll Song	M—*Waltz*	Decca 29301
Frankie & Johnny	S—*Fox*	Lombardo
One For My Baby	S—*Fox*	Decca 24669
In A Little Spanish Town	S—*Fox*	David Carroll
Bumpty Bump	M—*Fox*	Mercury 70444
The Cuddlin' Song	M—*Fox*	Russ Morgan
My Pretty Parakeet	S—*Waltz*	Decca 29182
Honey	M—*Fox*	Jerry Jerome
In A Little Spanish Town	M—*Fox*	M G M 11835
It's Great To Be Alive	F—*Fox*	Lombardo
Marry The One You Love	F—*Waltz*	Decca 29215
There'll Be Some Changes Made	F—*Fox*	Russ Morgan
Darktown Strutters Ball	F—*Fox*	Decca 29032
Bye Bye Blues	F—*Fox*	Russ Morgan
Take The Longest Way Home	F—*Waltz*	Decca 29116
Slowly	S—*Fox*	Lombardo
Bimbo	F—*Fox*	Decca 29074
Reaching For The Moon	S—*Fox*	Elton Britt
Two Hearts Are Better Than One	F—*Fox*	R C A — V — 21-0092
Easter Parade	S—*Fox*	Lombardo
Always	S—*Waltz*	Decca 23817
The River Seine	F—*Waltz*	Lombardo
Waltz - Waltz - Waltz	F—*Waltz*	Decca 28925
Why Don't You Believe Me	S—*Fox*	Lombardo
Because You're Mine	S—*Waltz*	Decca 28476
Beautiful Ohio	M—*Waltz*	Al Goodman
Missouri Waltz	M—*Waltz*	Columbia 35617
Let Me Call You Sweetheart	M—*Waltz*	Al Goodman
The Waltz You Saved For Me	M—*Waltz*	Columbia 35618
Three O'Clock In The Morning	M—*Waltz*	Al Goodman
That Naughty Waltz	M—*Waltz*	Columbia 35619
Memories	M—*Waltz*	Al Goodman
Till We Meet Again	M—*Waltz*	Columbia 35620

RUMBA

Quizas - Quizas - Quizas	*Slow*	Los Rumberos
Green Eyes	*Slow*	Tico 1081
56 East 56 Street	*Slow*	Michael Bruno
Every Day	*Slow*	Coda 5072
Frenesi	*Slow*	Los Rumberos
Lady In Red	*Slow*	Tico 1072

(*continued on page* 72)

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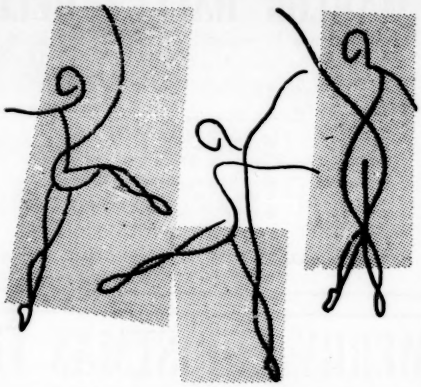

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Ballroom

(*continued from page* 71)

Boca Chica Costa Rica Rockin' Chair Rumba	*Medium*	Estrellas Del Ritm Coda 509
Perfidia Jungle Drums	*Slow* *Slow*	Los Rumb Tico 1073
Suavecito You Never Say Yes	*Medium* *Medium*	Monchito Fiesta 20-
La Ultima Noche	Medium	Chuy Rey Capitol 2
Negra Leona	*Medium*	Chuy Rey Capitol 20
Hokey Joe	*Medium*	Chuy Rey Capitol 20
La Yucca	*Medium*	Chuy Rey Capitol 20
Ardent Night Chiqui Bop	*Slow* *Medium*	Tido Rod Tico 1009

TANGO

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A Media Luz Yira Yira	Pancho	Decca 250
Inspiracion Direcho Viejo	Pancho	Decca 250
Caminito Porque	Pancho	Decca 2507

S. M. C. Series

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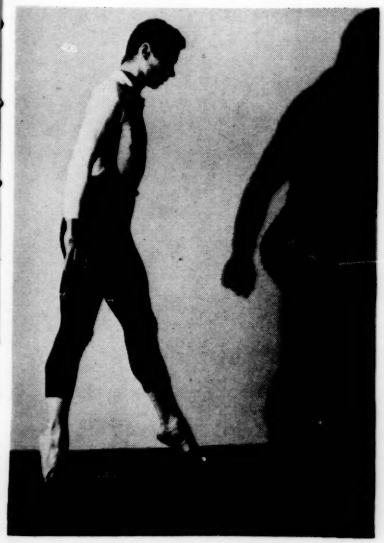
Mama Yo Quiero Un Novio Porque	Roy	S M C 1326
Orchids in the Moonlight Rain in Spain	Roy	S M C 1333
Jealousy Guitarra Romana	Roy	S M C 1334
Uno Chique	Roy	S M C 1325
El Choclo Cafetin de Buenos Aires	Roy	S M C 1306
Cristal Avellaneda	Roy	S M C 1315

Dulce Madre Borincana Luna de Montecarlo	Roy	S M C 1316
Adios Muchachos Luna De La Rosa	Roy	S M C 1300
La Cumparsita Garufa	Roy	S M C 1297
El 11 Sentimiento Gaucho	Roy	S M C 1307

MAMBO and CHA CHA CHA

Me Lo Dijo Adela	*Slow*	Tito Rodriguez
Desarrecuestate Nene	*Medium*	Victor 23-6232
La Enganadora	*Slow*	Alfredo Mende
Silver Star	*Slow*	S M C 1323
Bonito y Sabroso	*Slow*	Beny More
Que Aguante	*Medium*	Victor 23-5229
Matty Singer Mambo	*Slow*	Joe Loco
Band Stand Mambo	*Fast*	Tico 10-173
Fiesta Tropical	*Medium*	Ramon Marquez
Chivirico Rhythm	*Medium*	Fiesta 20-027
No Te Vayas	*Medium*	Argueso — Roseland
Mambo Habanero	*Fast*	S M C 1335
Lo Que Me Pedias	*Medium*	Argueso — Roseland
Para Bailar El Chachacha	*Medium*	S M C 1336

THE END



Merce Cunningham, recent winner of a Guggenheim Fellowship for a year's work and research on a dance project, will appear with his company at the Brooklyn Academy, December 8, in a program of new and old works.

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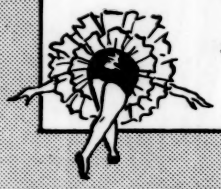

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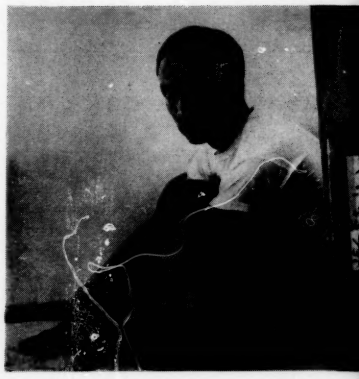
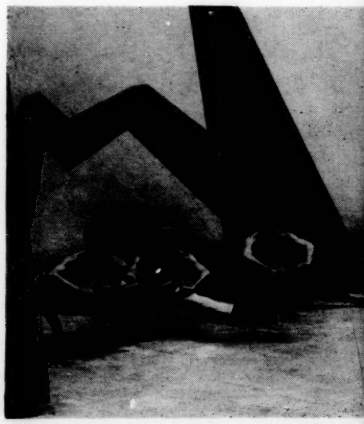


Talented young Mexican dancer-chore rapher Guillermo Keyes Arenas passed throu N. Y. briefly in Oct., en route to Paris, wh he has been granted a year scholarship by t French gov't. for dance study. This is the fi time that the Institute Français d'Ameriq Latine has chosen a dancer.



Walter Nicks (left) is now teaching a cour in Rhythms and Dances of the Caribbe at the Phillips-Fort Studio, N.Y.C. He w photographed here with members of an e perimental ballet group with which he pe formed in Mexico City at El Elco, t brilliantly designed new building dedicated the arts, to which leading artists Mathi Goeritz, Tamayo and Henry Moore contribute

Anatole Bourman, well-loved teacher and for many years ballet master at the Paramount Theatre, celebrated his 25th year as teacher in Springfield, Mass. on Oct. 29th. Members of Ballet Russe de Monte Carlo, performing in town, joined in the festivities. Left to right: Mrs. Bourman, Irina Borowska, Anatole Bourman, Nina Novak and Maria Tallchief.

serge lido

Backstage at the Paris Opera, Serge Lifar and Yvette Chauviré (right) congratulate Margot Fonteyn on her "Swan Lake" performance during the October exchange engagement between the Paris Opera Ballet and the Sadler's Wells (see the Nov. Paris News).

Gwenn Lewis (center), recently chosen from San Francisco's Ballet Celeste to join the Alicia Alonso Co. in Havana, looks very pleased as artist Lilli Rogers and Prof. de Ralguine, both associates of Ballet Celeste, congratulate her as they examine a painting of one of Gwenn's costumes.

SHOPPING GUIDE

Books:	Page
Albertieri	15
Ballet Book Shop	15
Dance Mart	15
Dancing in Action	74
Graded System	74
Hachette	49, 52
Gladys Hight	15
Kamin Book Shop	55
Solomonoff	15
25 Years of American Dance	67
Dance Routines:	
Atkinson	64
Bliss	15
Chalif	55
Dance Notes de Luxe	15
Roye Dodge	46
Al Gilbert	55
Janet	55
Kathleen Kavanagh	54
Rose Lorenz	59
Manning	65
Arleigh Peterson	53
Rozanas	15
Jack Stanly	47
Tomaroff	65
Billy Trueheart	15
Eva Varady	15
Vestoff	65
Dance Wear:	
Advanced Theatrical	84
Appel Pad Co.	63
Art Teen	58
Baum's	8
Ben & Sally	66
Capezio	2
Challenge	73
Chatila	71
Chicago Theatrical	78
Hinote	60
Kling's Theatrical	68
La Mendola	62
Loshin's	74
Reliance	62
Rock Island	54
Selva	83
Serbin	73
Trep Art	76
Triumph	65
V-Man	61
Fabrics:	
Associated	44
Betty Silk	62
Dazian's	7
Fine Bros.	69
Kalmo	68
Maharam	52
Shea	66
Theatrical Fabrics	58
Wolff-Fording	76
Miscellaneous:	
Avlon (Folk and Social Dancing)	54
Back Issues	65
Binders	49
Business Information	77
1955 Calendars	12
Cards for Dancers	77
Christmas Brochures	70
Christmas Cards	16
Colorettes (shoe covers)	70
Columbia Artists (concerts)	10
Dance Aids (ballet barre)	60
Dancer's Prayer (contest)	68
H. W. Shaw	62
Zachary Freyman (photographer)	13
Gift Fair (wall brackets)	72
Glodell (castanets)	58
Incentives (portable barre)	63
Jewelry for Dancers	69
Walter Owen (photographer)	73
Paul Szilard (concerts)	13
Perry-Mansfield (films)	61
Picture Album	14
S.A.S. (Scandinavian Airlines)	62
Screenco	63
Souvenir Programs	53
Subscription Coupon	53
Trent (sculpture)	74
Records and Players:	
Califone	77
Dance Records	56, 57
Kimbo	59
Marlos	71
Music Suppliers	66
Rainbow	60
Russell	54
Statler Records (Shaw)	62
Stepping Tones	61

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UNDER THE CHRISTMAS TREE

Christmas gift shopping time is here again with its many problems. It isn't always easy to pick the right thing at the right price. Gift-giving for and to dance-minded people can be easier than gifting for others. The gamut is long and wide. Here are some suggestions, some obvious, others new.

Most dance students who want to practise at home have had a real problem, since most homes are not set up for such activity. The use of a chair or table is usually the closest one can get to a barre. Now at last the answer to a dancer's prayer — a portable barre! It comes in 5 and 8 foot lengths, can be put up in minutes, is sturdy and can be packed away in a closet when not in use. It is ideal for student practice and for professionals to use for warm-up. It is an exciting and wonderful gift, made by Incentives.

For those who like to have lovely interior decor with a dance theme there are wall brackets consisting of three abstract ballerina figures in correct ballet positions, by Gift Fair, and Myra Trent's sculptured ballerinas. Beautiful albums of 10"x12" dance photographs, ready for framing, can be obtained right through DANCE Magazine.

Also in the pages of this issue and in the Shopping Guide are: dance records of many kinds and some of the excellent books now on the market to begin or continue a dance library; fabulous costumes and materials; dancewear such as ever-welcome shoes, leotards, tights, hose, etc., jewelry, knick-knacks, emblems and mementoes of dance; or something new for the boys by V-Man — wonderfully colored shirts and briefs for class and costume use. The ads on the pages of DANCE Magazine are full of suggestions. Toe-shoe covers in lovely colors, by Colorettes, can turn an old pair of scuffed shoes into brilliantly new-looking slippers; or cinch belts, with and without dance figures; scarves; handkerchiefs; carrying cases and many more items.

A prize gift to the serious-minded student might be a study course at his or her favorite school, a week, month or longer; tickets to a coming dance attraction (see DANCE Magazine Calendar and On Tour sections) could be a very exciting gift.

A little thought, a little ingenuity can solve most of your gift problems at any price level. There are dance gifts for children and adults. Make this a dance Christmas and it will be a reminder throughout the year.

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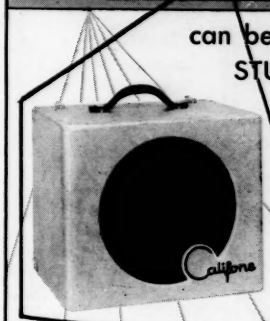

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LP RECORDINGS

This is a list, non-critical, of long-playing records as they exist today. We have included only music composed or arranged specifically for ballet or modern dance performance. As it is presented here, the composer is listed first: in the next line, the title of the ballet: followed by the conducter, the orchestra performance, record size, company and record number. When, before the listing of the orchestra, another name appears, that refers to the soloist. When, after the listing of the orchestra, another name appears, that refers to the work on the other side of the record.

The unique compilation, started last month will continue in future issues, through the letter Z, after which will be added the names of those records or albums of excerpts from ballet music.

CODE

All — Allegro
Ang — Angel
Bar — Bartok
Cap — Capitol
Coloss — Colosseum
Col — Columbia
Con — Concert Hall
Dec — Decca
Ep — Epic
Lon — London
Mer — Mercury
MGM — MGM
Per — Period
Mont — Montilla
Reg — Regent
Rem — Remington
Roy — Royal
Uran — Urania
Van — Vanguard
Vic — Victor
Vox — Vox
West — Westminster

Continued from last month

DELIBES, Leo (1836-1891)
Three Cornered Hat, (ballet)
Danco, Ansermet, Orch. de la Suisse Romande 12" Lon LL598
Martinou, Orch. Opera — Comique 12" Uran 7034
Three Cornered Hat, (dances)
Argenta, Madrid Sym. & Suite 12" Mont 18
Golschmann, St. Louis Sym. & Profiev 12" Cap P8257
Jorda London Sym. & De Falla 12" Lon LL445
Krauss, Vienna Phil. & Ravel 10" Cap L8096
Markevitch, Phil. Orch. & Dukas 12" Ang 35008
Mitropoulos, NY Phil 10" Col AL44
Tubbs, Orch. 10" All 4060

FRANCAIX, Jean (1912-)
Emperor's New Clothes (ballet suite)
Striegler, Saxon State Orch. & Nicode 12" Uran 7122

SULLIVAN-MACKERRAS (1842-1900)
Pineapple Poll
Sadler's Wells Orch. 12" Col ML4439
Royal Opera Orch. 10" Dec. 7521
Irving, London Sym. Orch. 12" Vic LM1224

GLAZOUNOV, Alexander (1865-1936)
Raymonda (ballet suite)
Fayer, Nat'l Theatre Orch. & Gliere 12" Van 432
Rosenthal, Paris Phil. 12" Cap P818
Scenes de Ballet
Gauk, Bolshoi Sym. & Glazounov 12" Per 596
The Seasons (ballet suite)
Desormiere, French Sym. 12" Cap P8157

GLIERE, Reinhold (1875-1953)
The Bronze Horseman (ballet suite)
Guhl, Berlin Radio Sym. 12" Uran 7121
The Red Poppy (ballet suite)
Fayer, Nat'l Theatre 12" Van 432
Gehlenbeck, Berlin Radio Sym. & Rimsky-Korsakov 12" Uran 7078
Scherchen, Vienna State Opera Orch. 12" West 7001
Scherchen, Vienna State Opera Orch. & Gliere 2—12" West WAL210

GLINKA, Michael (1803-1857)
Life for the Czar (ballet music from)
Samosud, Bolshoi Orch. & Borodin 12" Coloss 10110

GLUCK, Christoph (1714-1787)
Fruhlingsfeier (ballet suite)
Keilberth, Prague Orch. & Roussel 12" Uran 7018
Don Juan (pantomine ballet)
Moralt, Vienna Sym. 12" West 5028

GORDON, Gaven (1901-)
The Rake's Progress
Lambert, Royal Opera Orch. & Prokofiev 12" Col ML4229

GOTTSCHALK — Kay (1829-1869)
Cakewalk (ballet suite)
Ormandy, Phila Orch. & Gould 12" Col ML4616

GOULD, Morton (1913-)
Fall River Legend (ballet suite)
Mitropoulos, NY Phil. & Gottschalk 12" Col ML4616
Tap Dance Concerto
Daniels, Gould, Rochester Pops & Gould 10" Col ML2215
Sylvia Ballet Suite
Desmond, Grand Prix Orch. & Delibes 12" Reg 5048
Desormiere, Orch. Paris Cons. & Delibes 12" Lon LL846
Fourestier, Paris Opera Orch. & Schumann 12" Vic LBC 1025
Rignold, Royal Opera Orch. & Weber 12" Dec 9549
Sevitzky, Indianapolis Sym. & Delibes 12" Vic LM1032

FALLA, Manuel de (1876-1946)
El Amor Brujo
Branco, Madrid Sym. & Masters 12" West 5238
Brice, Reiner, Pittsburgh Sym. 10" Col ML2006
Collins, London Phil. & Borodin 12" Lon LL203
Iriarte, Argenta, Orch. Paris Cons. & Master 12" Ang 35039
Merriman, Stokowski, Sym. Orch. & Borodin 12" Vic LM1054
Tubbs, Orch. 10" All 4051
Irving, Royal Opera Orch. & Chopin 12" Vict LBC1011
Lambert, Royal Opera Orch. 12" Col ML4145
Sevitzky, Indianapolis Sym. & Delibes 12" Vic LM1032
List, Berlin Sym. & Chopin 12" Roy 1338

GOUNOD, CHARLES (1818-1892)
Faust (ballet music from)
Braithwaite, Royal Opera Orch. & Tchaikovsky 12" MGM 3052
Cleva. Met. Orch. & Verdi 12" Col ML4886
Fourestier, Nat'l. Theatre Orch. & Tchaikovsky 12" Vic LBC1016
Rignold, Royal Opera Orch. & Schumann 12" Dec 9548
Weldon, Birmingham Orch. & Tchaikovsky 12" Col ML4136

GRETRY, ANDRE (1741-1813)
Cephale et Procris (suite)
Andre, INR Sym. & Dukas 10" Cap L8135

HANDEL-BEECHAM (1685-1759)
The Faithful Shepherd (Suite)
Beecham, Royal Phil. & Haydn 12" Col ML4374
Warner, Hunt, Rowe, Engel, Columbia Chamber Orch. 12" Col ML4685
The Great Elopement (ballet suites)
Beecham, Royal Phil. & Mozart 12" Vic LHMV1030

HINDEMITH, PAUL (1895-
The Demon (ballet-pantomime)
Carocciola, Scarlatti Orch. 12" Coloss 1036
Nobilissima Visione
Ormandy, Phil. Orch. & Hindemith 12" Col ML4177
Herodiade
Hafner, Vienna Sym. & Hindemith 12" Vox PL7460
Theme and Four Variations (The Four Temperaments)
Aller, Slatkin, Concerts Arts Orch. 10" Cap L8228
Aller, Slatkin, Concert Arts Orch. & Shostakovitch 12" Cap P8230
Foss, Zimbler Sinfonietta 10" Dec 7501
Holletschek, Swoboda, Vienna Sym. & Hindemith 12" West 5074

JOHNSON, HUNTER (1906-
Letter to the World
Hull, Ch. Or. & Vaughan Williams 12" Con Hall 1151

KHACHATURIAN, ARAM (1903-
Gayne (Ballet Suite No. 1)
Sevitzky, Indianapolis Sym. & Khachaturian 12" Cap P8223
Gayne (Ballet Suites No. 1 & 2)
Kurtz NY Phil. 12" Col ML4030
Herman, Berlin Sym. & & Rimsky-Korsakov 12" Roy 1294

LALO, EDOUARD (1823-1892)
Namouna (Suites 1 & 2)
Sebastian, Orch. Paris Cons. & Bizet 12" Urania 7068
Namouna (Suite 1)
Fournet, Lamoureux Orch. & Lalo 12" Epic 3049

LAMBERT, CONSTANT (1905-1951)
Horoscope (Ballet Music)
Irving, London Sym. & Walton 12" Lon LL771
Lambert, Phil. Orch. & Easdale 10" Col ML2083
The Rio Grande
Lambert, Phil. Orch. Chorus & Britten 10" Col ML2145

LECOCQ, ALEXANDRE CHARLES (1832-1918)
Mlle. Angot (Ballet Suite arr. by Mohaupt)
Kurtz, NY Phil. & Kabalevsky 12" Col ML4083
Gressier, Lamoureux Orch. 12" Vox PL20000

LUIGINI, ALEXANDRE (1850-1906)
Ballet Egyptian
Fiedler, Boston Pops Orch. & Massenet 12" Vic LM1004
Weldon, Birmingham Orch. & Coleridge-Taylor 10" Col ML2180

MASSENET, JULES (1842-1912)
Le Cid (Ballet Suite)
Braithwaite, Royal Opera Orch. & Massenet 12" MGM 3016
Fiedler, Boston Pops Orch. & Luigini 12" Vic LM1004
Irving, London Sym. & Meyerbeer 12" Lon LL651
Irving, London Sym. 10" Lon LD9089
Spruit, Netherlands Phil. & Rimsky-Korsakov 12" Con Hall 1155

MENOTTI, GIAN-CARLO (1911-
Sebastian (Ballet Suite)
Mitropoulos, Robin Hood Dell. Orch. & 4 Intermezzi 10" Col ML2053

MESSAGER, ANDRE (1853-1929)
Les Deux Pigeons (Ballet)
Blareau, Orch. de l'Opera-Comique & Chabrier 10" Lon LS647

MEYERBEER-LAMBERT (1791-1864)
Les Patineurs (Ballet)
Fiedler, Boston Pops Orch. & Offenbach 12" Vic LM1817
Hollingsworth, Royal Opera Orch. & Bliss 12" Col ML4362
Irving, London Sym. 10" Lon LD9108
Irving, London Sym. & Massenet 12" Lon LL651

MILHAUD, DARIUS (1892-
La Creation du Monde
Bernstein, Columbia Orch. & Copland 10" Col ML2203

MINKUS, LOUIS (1827-1897)
Don Quichotte (Pas de Deux from)
Fistoulari, New Sym. & Weber 10" Lon LD9108

MOZART, W. A. (1756-1791)
Idomeneo (Ballet music from)
Reinhardt, Seegelken, Pro Musica Orch. & Mozart 12" Vox PL7250
Les Petits Riens
Braithwaite, Royal Opera Orch. & Scarlatti 12" MGM 3094
Reinhardt, Seegelken, Pro Musica Orch. & Mozart 12" Vox PL7250

Hollywood Commentary

BY TED HOOK

Motion Pictures In Production

Columbia: Choreographer **Robert Fosse,** auditioning Latin types for a production number in "My Sister Eileen," has been having quite a time finding dancers who can meet his demands . . . B'way composer Jule Styne (currently readying the "Rodgers & Hart Songbook") has been signed to a term contract for several upcoming musicals.

M.G.M.: Director George Sidney and producer Joe Pasternak have been working nine years on studios' forthcoming "International Revue" covering the entire world of entertainment with a cast which will include not only all of the studio's top stars but leading singers and dancers of many countries. Film will run from 3 to 4 hrs. and require more than a year to photograph. **Leslie Caron** will star in a Paris sequence, **Gene Kelly** in an Irish number and **Cyd Charisse, Debbie Reynolds, Jane Powell, Ann Miller** and **Taina Elg** in others: no choreographer set as yet but it'll be a gem of a job for someone! Choreographer **Hermes Pan** currently winding "Hit The Deck" with **Ann Miller, Debbie Reynolds,** Tony Martin, and Vic Damone before the cameras in "Hallelujah!" production number featuring 48 boys in the ensemble . . . **Jane Powell** set to star in "Music To My Ears" . . . **Cyd Charisse** doing a number with boxing gloves for "It's Always Fair Weather."

Paramount: In a last-minute switch Rosalind Russell's "The Girl Rush" will be filmed on this lot rather than R.K.O. with a tremendous budget and **Robert Alton** staging the dances much activity is in the air. **Ernie Flatt** and **Joan Bayley** once again serve as Bob's faithful assistants and **Matt Mattox** and **Don Crichton** have been signed as featured dancers in addition to 10 male dancers. **Nick Castle** busy with Martin & Lewis' "You're Never Too Young" will probably do their next, "Artists and Models" . . . **James Starbuck** holding auditions for a "skeleton crew" to begin mapping the many dances on Danny Kaye's "The Court Jester" . . . **Bon Fletcher,** former assistant to Donn Arden, has been signed to his first picture chore as choreographer on "The Vagabond King" set to roll in the next few weeks . . . Producer Frederick Brisson has given this studio first rights to "The Pajama Game."

20th Century Fox: "Daddy Long Legs" starring **Fred Astaire** and **Leslie Caron** is proving to be quite the film dance-wise. **Roland Petit** has completed two lavish numbers with 47 dancers and acrobats and now **Dave Robel** is busy on 10 numbers which are still in the planning stages. At present Dave and his wonderful assistant **Ellen Ray** (probably Hollywood's next big "find") are recreating Fred Astaire's "Sluefoot" number in which **Kelly Brown** plays Leslie Caron's brother. Twelve couples execute the routine to the music of Ray Anthony's orchestra . . . **Stephen Papich** and assistant **Ellie Johnson** testing ballet dancer **Leo Wheeler** for a featured role in "Lord Vanity" with Robert Wagner and Clifton Webb. Steve will do several numbers as well as enacting a role himself . . . **Robert Sydney** has been signed to direct the dances for **Sheree North** on "Pink Tights" which should be before the cameras by the time you read this copy.

R.K.O.: Playdates of "The Americano" will be exploited in conjunction with **Arthur Murray** Studio's introduction of a new dance.

Universal-International: Kenny Williams lining up numbers for **Piper Laurie** and **Mamie Van Doren** on "Third Girl From the Left" also just completed a number featuring **Jose Ferran** (of Roland Petit's Co.) on "Cult of The Cobra" . . . Mike Connolly of "The Hollywood Reporter" says, **"Tony Curtis'** fancy hoofing in U-I's "So This Is Paris" handed us our biggest surprise since we learned about the birds and the bees.

Independent: Agnes De Mille winding 10 days of shooting on the dream ballet from "Oklahoma" and all reports have it that this one is Todd-A. O.

Dance Theatre

Mata & Hari in town for a concert series at Hollywood High and featuring B'way dancer **Alvin Beam . . . Marge & Gower Champion's** new show "Three For Tonight" was acclaimed by critics as a most distinguished production under the aegis of youthful impressario Paul Gregory; balladeer Harry Belafonte and The 19 Voices of Walter Schumann complete the cast with Don Beddoe narrating in an "Our Town" fashion.

"That's Life" opened at the Alcazar Theatre in S. F. with **Kelly Brown** "doubling", in Hollywood on "Daddy Long Legs" and flying to S. F. weekends for the show . . . **Lotte Goslar** has formed her own troupe with Danish comedian Freddie Albeck and they'll appear before the National Urban League December 10th . . . "Three Wishes For Jamie" opened at the Academy Playhouse with **Keith Cooledge** receiving many plaudits for his fine choreographic efforts and his own appearance in the dance lead.

Local dancer, 19-year-old **Howard Jeffry** has joined Alicia Alonzo's group and is currently appearing in Montevideo and Buenos Aires . . **Eugene Loring** has cast four of local dancers (now in New York) in "Silk Stockings": **Devra Kline, John Ray, Estelle Axa** and **George Foster** . . . Bombshell **Irish Burton** is currently working at the Moulin Roug on "Daddy Long Legs" and preparing a act for the publicists guild featuring herse and two boys: **Roy Clark** and **Bob Bush** wi choreography by **Fred Kurt.**

Television

Ernie Flatt once again choreographs **Mit Gaynor's** numbers for the Donald O'Conn "Here Comes Donald" series . . . Form chorus dancer **Bill Alcorn,** signed to chor ograph the new Ann Sothern series . . Television rights to "Let's Face It," whic originally starred Danny Kaye on Broa way and later served as a Bob Hop vehicle at Paramount have been acquire for "The Colgate Comedy Hour."

Young **Erin Martin** featured dancer o "This Is Your Music," has been offered featured role in the Broadway musica "Dilly" . . . **Paul Godkin** in town chore graphing the next Chrysler "Shower Stars."

Nite Clubs
(Local and Las Vegas)

Robert Nesbitt, London producer of revue and musicals, has been signed to produc shows for the "Dunes" new Vegas hostelr . . . Your reporter caught the new Donn Arde show at the "Moulin Rouge." The **Cha livels,** the **Szony's** and a cast of 100 dan ing girls and boys make this 2-hour floo show absolutely fabulous night club en tertainment **Jay Du Pont** is Don's assistan . . . **Chiquita** and **Johnson** slated to ope New York's Latin Quarter in Dec. . . . Jac Entratter, "Ziegfield of the West" in tow to cast his "Sands Follies" to tour th entire country . . . **Dorothy Dorben's** dan ers with **Sing Lee Sing** and daughters ar considered one of the best dance act ever to be viewed on the Vegas scen . . . The famous **Step Brothers** open th Last Frontier with a whole array of ne routines . . . Roy Clark planning to pro duce a satirical revue as a nite-club tai show, titled "Pink Ice and Palm Springs.

Ted Bits

The Goldwyn Girls, associated wit Samuel Goldwyn musicals since 1930 wi be reactivated for "Guys and Dolls"; selec tion of candidates will start next month . . **Vera-Ellen** will not do "Meet Miss Morgan in London but rather will make a cross country tour on behalf of the motion pictur industry, in conjunction with Georg Murphy and the Hollywood Coordinatin Committee . . . For the first time in showbi history, a record album will be converte into a Broadway musical; Gordon Jenkin is currently in N. Y. revising his "Seve Dreams" album and adapting the music.

(*continued from page 6*)

movements of the dancers, who are dressed in work shirts and pants. However, Margot Fonteyn is an ideal Chloe, delicate and sensitive, with a fragile grace that entirely eclipses the athletic and peasantlike Daphnis **(Michael Somes)** . . . Although "Tiresias" was not well liked, "Homage to the Queen" permitted the whole company to display its talents harmoniously. In the interesting variation, **Violetta Elvin**, then Svetlana Beriosova, performed the Queen of the Water with a fluid precision. A lovely pas de deux permitted Michael Somes to show his excellent partnering of the ethereal Queen of the Air, Margot Fonteyn.

"Swan Lake", in its complete version, remains the best piece seen here. It showed the wonderful discipline of the corps de ballet, and Margot Fonteyn once again reaffirmed her position as one of our greatest contemporary ballerinas. It was with great artistry that she rendered the psychological nuances of the double role of Odile and Odette. **Violetta Elvin** succeeded her in the role with a soft elegance. *Marie-Francoise Christout*

From Italy

Sadler's Wells Ballet has been touring Italy. Both at the Teatro dell Opera (Rome) and at La Scala (Milan) response of the public was enthusiastic and the 3,500 seats were full every night. Hundreds of would-be spectators had to be turned away and, of course, there was an active black market for tickets. The Italian press doesn't generally have special dance critics and music or theatre critics are sent to cover dance events. The result could be clearly seen in their elegant and amusing prose which sometimes had no reference to the ballet. Programs included "Swan Lake" and "Sleeping Beauty" in full versions; "Tiresias," "Checkmate," "Homage to the Queen" and "Les Patineurs."

Boris Romanoff is in Rome and will go back to the States to teach at the School of Ballet Repertory in May, 1955. In Rome he will do the choreography of Carl Orff's oratorio "Carmina Burana" and a complete "Prince Igor," both to be produced by Riccardo Moresco and also of another oratorio based on Gabriele D'Annunzio "La Pisanella" with music by Ildebrando Pizzetti . . . **Margherita Wallman** will do the choreography for the new opera "Medea" with new works in progress for the incidental ballets in various operas as well as a revival of "Sleeping Beauty". . . **Attilio Radice** continues to be the leading ballerina in Rome, —others in the Rome Opera Co. are **Guido Lauro, Zappolini, Raffo, Pacciarelli and Podelventi.**

Russian born **Ja Ruskaja** has opened the Nat'l Dance Academy in which there is ample space for the 600 girls attending . . . Energetic American **Minsa Craig** who has been teaching in Rome for the last three years, has also opened a large new studio in the center of the town. She teaches all branches of dancing, and ballet is also taught by English born **Robin Crawshow.**

Ballerina **Floria Torrigiani,** while also working on cinema and TV, is at present rehearsing for a recital with Dutch dancer **Pieter Van Der Sloot** former choreographer and etoile of the Amsterdam Ballet of the Lowlands where **Susanna Egri,** now teaching in Turin and appearing with her own small ballet group, has also been choreographing. For the last eight months Sloot has been working in Italian cinema and TV and giving dance recitals.

In Venice 2 years ago ballerina **Marcella Otinelli** opened a "Center of Classical Dance" where she taught 100 girls. The school is now so well known that **Leonide Massine** chose many of the Ottinelli pupils for the corps de ballet and children's ballet when he produced "Death and Resurrection" at the Giorgio Cini Society's "Green Theatre" during the summer . . . Dancer **Grant Muradoff** who has been teaching in Venice all through the summer is now in Rome to teach and work in films and TV... During the season at La Fenice opera house there will be a new production of "Mefistofele" by Ricardo Moresco with **Teresa Legnani** as leading dancer. **Nives Poli** choreographs.

No changes reported at Milan's La Scala ballet company. The **Serge Grigorievs** are supervising a new production of "Firebird" with **Olga Amati** and **Ugo dell'Ara** in the leading roles. These two have opened their school in Milan, and Dell'Ara also in Genoa . . . **Margherita Wallman** will choreograph a new ballet, "David" with music by Milhaud. Other leading dancers at La Scala are **Luciana Novaro Perugini, Pessina,** and **Barabaschi.**

Many new ballet schools have been opened in Milan, including one directed by former leading dancer **Anna Maria Bruno** who has as supervisor, 80 year old **Maria Giussano,** once a great guest star.

Luigi Gario

Notes From Mexico City

Mexicans will turn out for good dancing even if they must go to our most expensive night club to see it. **Jean Leon Destine** came to the swank Versalles for a 2 week engagement that stretched to 2 months — until Destine had to return to New York for other commitments. With only two other dancers, **Shawneeque Baker** and **Marguerite Adrien,** and drummers **Choco** and **Chimi,** Destine nightly put on a 45 minute show of Haitian voodoo and folk dances that made one forget the limitations of the night club stage. In the 7 years since he last danced here, Destine has grown in technique and versatility, but his understanding and feeling for the native Haitian dancers are inborn and cannot be improved upon. His voodoo ceremonial dances have a quality that only native-born Haitians can give them. This year his audience was limited to those who could afford to go to the Versalles, and his repertory was limited by the lack of staging facilities, but he packed the night club for 2 full months. When he returns next year, we hope that he will be able to play at Bellas Artes where balletomanes of smaller purse can see him.

The amusing opera bouffe, Orpheus in the Underworld, at the new Fabregas Theater, scheduled to close in July, finally closed in September, its long run being due to the fine ballets that raised the quality of the show. **Guillermo Keyes** as choreographer for the company, had assembled a good troupe that included most of Mexico's top dancers. In spite of the light vehicle, some of these ballets, especially the exotic Dance of the Flies, were exquisite and worthy of survival as individual productions.

In the growth of Mexican ballet the emphasis has been on modern, rather than classical ballet. Now we know we can have both. During the last week of the Fabregas show, the ballet troupe gave the public a "gift" of two performances of classical ballet, including dances from "Swan Lake," "Nutcracker Suite" and "Aurora's Wedding." Presented after the regular show, these performances lasted until 2 o'clock, but there was an S.R.O. audience. Under the direction of Guillermo Keyes, our dancers showed that they have as much grace and interpretive skill in ballet and on pointe as in modern work. Outstanding in this new venture were **Laura Urdapilleta, Nellie Happee, Felipe Segura** and **Carlos Gaona** — but the whole troupe deserves praise.

Although he has already done the choreography for the next show, Guillermo Keyes has left the Fabregas for a time. He has just left for Paris and a year's study and work in France, Italy, Spain and England, on a scholarship from the French government.

Felipe Segura now has his own troupe, **Los Ballets de Mexico,** which will present both modern and classical ballet. They left in October for an engagement with the Opera of Monterrey, after that to Guadalajara. We shall not see them in Mexico City until next year. This new privately financed troupe, with the advantage of Felipe's experience in New York and Paris, is an addition to our dance world.

The **National Ballet,** of the Academy of Dance of Bellas Artes, presented a month's season — 3 performances a week — beginning the end of Oct., which included a number of new ballets, some being a work by **Ana Merida, Guillermo Keyes, Xavier Francis** and **Guillermo Arriaga,** all top choreographers.

Patricia Fent Ross

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